



ISSUE 43

AUTUMN 1995

ADVENTURE HAS A NEW NAME AT DISNEYLAND: INDIANA JONES!

Lisa Cowan

Put on your fedora, grab your leather jacket and don't forget your whip! Now everyone who visits Disneyland can be a part of a new Indiana Jones adventure. Screaming mummies, squeaking rats, skittering spiders, scorpions, and snakes, big snakes, are just a part of the excitement. *The Indiana Jones Adventure: The Temple of the Forbidden Eye* is a thrill-a-second, breath-taking ride where dangers lurk at every turn!

Not since STAR TOURS in 1987 have the magicians of Walt Disney Imagineering and the magic of George Lucas been so successfully combined. Like Star Tours, this new attraction puts you right into the middle of Lucasfilm movie magic from the second you enter its realm. The huge stone Temple of the Forbidden Eye looms out over the dense foliage of Ganges River section of the Jungle Cruise in Adventureland.

The ancient temple was discovered in 1935 by Indiana Jones following a secret map that led him deep into the jungles of India. Legend told that the temple was built long ago in tribute to the powerful deity Mara who would grant the "pure of heart" one of three wondrous gifts: *the gift of*

future knowledge, the gift of earthly riches or the gift of eternal youth. Indy was eager to explore The Temple of the Forbidden Eye, and with the help of Marcus Brody and his friend Sallah, the expedition was soon underway. Today's amateur archaeologists travel back in time to Indy's base camp. They pass an authentic 1930's camp site complete with a sputtering generator, an old radio broadcasting vintage music and news, and many tagged and crated artifacts. Also at the camp is the actual troop-transport truck that Indiana Jones was dragged behind and under in *Raiders of the Lost Ark*.

Looming above the jungle growth surrounding the camp is the Temple of the Forbidden Eye, its entrance guarded by huge stone cobras. Eager to gain one of the gifts of Mara, today's explorers enter the temple with only a glance to the letters carved above the entrance. Written in "Maraglyphics" they warn, "Beware the eyes of Mara". More of this writing is seen on the corridor walls of the "safe" passage marked by Indiana Jones and his expedition team. Maraglyph decoders are available at the base camp for those who request them. Once inside the temple, the

long (1/8 mile) and winding path of temple corridors, caves, and domed chambers that lead to the very heart of the temple is still fraught with peril. Signs warn of booby traps! Touch the wrong bamboo pole and iron spikes come down from the temple ceiling. Later on in line, the wrong step on certain shaped stones in the floor will cause large stone blocks in the roof to start to fall! For those who survive these and other surprises, a respite awaits in a large room in the form of a 16-millimeter film projector that shows "Eye on the Globe" newsreels. These flickering newsreels show the viewer the discovery of the Temple of the Forbidden Eye, and some of the exploration. There is also an amusing slide show by Sallah who has arranged to bring tourists into the site, over Indy's objections. In fact, one of the newsreels tells about some of the tourists being lost in the temple and how Indiana Jones is also said to be inside the temple trying to solve the mystery of the lost tourists.

Beyond the movie chamber the line now groups tourists into the loading bay where scruffy looking jeeps await to take them deeper into the temple and into even more adventure. The military style transports hold 12 people. They look dusty and worn, but each transport is really a state-of-the-art computer with its own hydraulics, sound effects, and well, let's say "personality."

Once loaded with passengers, the jeep turns down a corridor and into the Chamber of Destiny where Mara determines which of the three gifts he will bestow. Then any one of the three large doors, carved with snakes and the images of Mara, opens and you enter The Hall of Promise where the gift will be given if you obey the one temple rule, "Look not into the eyes of Mara", for a terrible fate awaits those who do. Of course, between the lightbeams, smoke and sounds coming from the large eyes of the massive idol of Mara, this is nearly impossible and your wild ride is about to begin!

The jeep makes a hard left turn and there is Indiana Jones desperately trying to hold back the Gates of Doom. "You had to look, didn't you?" he growls. A fast turn takes the jeep bumping down a flight of stairs (seatbelts are mandatory on this ride) and just ahead is the Cavern of Bubbling Death! A huge 45-foot-tall decaying stone skull of Mara with glowing lava bubbling and oozing behind it greets your horrified eyes, but even more nightmares are soon to follow. Passengers are threatened by screaming mummies, giant cobras, creepy bugs, squeaking rats, bursts of flame, poison darts! Danger piles upon danger, thrill upon thrill, all heightened by a rousing John Williams score of familiar Indiana Jones movie themes.

Just when things can't seem to get any worse, the jeep bounces and lurches into a dark cave tunnel and we see Indiana Jones hanging onto a rope from an opening in the ceiling. He yells out a warning, "Back up! Back up!" but it's too late. A deep rumbling sound and there it is —

sixteen feet of stone rolling right down the track! The tunnel offers no way to turn around or escape. Can the jeep back up fast enough? What if it stalls again, that engine does not sound good. How will we escape our crushing fate? Get in line at the *Indiana Jones Adventure* at Disneyland and find out!

Many thousands of intrepid adventurers have enjoyed the thrills and chills of this attraction since it opened on March 3, 1995. Among the eager explorers have been many celebrities including actor Elliot Gould who said, "It's the wildest ride I've ever been on. Extraordinary. I'm glad to have gotten through it alive!" Jodie Sweetin of *Full House* said, "It's amazing! It's like Star Tours and Space Mountain combined." Arnold Schwarzenegger said of the ride, "It was fabulous." Of course, George Lucas has ridden the *Indiana Jones Adventure* several times and he says, "It's the most thrilling ride in the park. This is not a roller coaster and it's not a simulated movie. It's a very unique experience."

One of the many innovations that makes the *Indiana Jones Adventure* unique is the individual computers in each jeep that virtually guarantee that no ride is exactly like the last. Each of the 16 jeeps can adjust their speed and movement to coincide with the many different special effects built into the adventure ride. Over 160,000 combinations of show programming are possible, making each ride unique. The jeeps are programmed to "break down" or stall out at different places along the track. The rider is never sure what awaits around the next bend. Will the jeep stall on the rickety suspension bridge, or break down next to the giant cobra as it lunges out over the jeep, or in the chamber of 2,000 skulls?

When the Disney Imagineers were building and testing the ride, the main computer thought these breakdowns of the jeeps were real and it would shut down the whole system. The Disney engineers had to reprogram the main computer to deal with the fake breakdowns.

Because the *Indiana Jones Adventure* is so action-packed, it does have a few restrictions. There is a four foot minimum height requirement (strictly enforced) for safety reasons. Riders must be able to safely fit into the seats and to be able to hold on to the bar in front, for you do get tossed about. Everyone who has been on the ride agrees that it is probably too scary and intense for young children, especially those under age six or seven. This adventure is very realistic, or as Skip Lang, Walt Disney Imagineering Art Director explains it, "The action centers around you. You are part of it. You can't escape it." Disney Company Chairman Michael Eisner sums up the *Indiana Jones Adventure* this way, "It is the highest quality of technology married with highest quality of creativity, married with Disney and George Lucas. I don't think you can do better than that."

FANZINE TERMINOLOGY AND TYPES OF ZINES

Susan M. Garrett

adult zine	A zine which contains material of an "adult" nature — usually sexual or extremely violent. A statement that the purchaser is over 18 years of age is usually required when ordering.
adzine	A zine whose main purpose is to list zines, their content, and availability.
age statement	A written statement declaring that the reader or purchaser is above the age of 18, or sometimes 21, usually required during the purchase of adult or slash material.
apa	A zine created by a submission of material by contributors disseminated only to those contributors. There are many ways in which an apa may work — for example, contributors send their submissions to a central person, who copies the material and staples it together, then sends the completed packages to contributors. Usually, apas are not available for purchase, only in exchange for a contribution, have a limited print run, and most business is conducted through the mail.
artzine	A zine whose main purpose is to present artwork with the best possible reproduction and presentation, and/or written articles or forums about fan art.
bnf	Big Name Fan. A fan who has received sufficient notoriety through their fannish activities for their name to be recognizable by other fans, who may not know them personally.
closed zine	A zine whose contributors are limited by the editor for reasons other than page count (i.e., a club zine that only allows club members to contribute, or a project in which the editor will accept no submissions outside a certain criteria). Opposite of an open zine .
club zine	A fanzine sponsored by a club or organization, usually consisting of material produced by the club's members.
con	Convention. A central location where people gather to exchange information or celebrate a particular interest. The convention is characterized by panels, dealer's rooms, and programming of various sorts.
concordance	A detailed compilation of information about a subject which may include encyclopedic or dictionary like entries, bibliographic information, maps, charts, etc.
contrib copy	A copy of a zine received in exchange for a contribution of material (aka trib copy).
crossover	A story combining characters and/or situations from two or more fandoms (aka cross universe). For example, Milt Hardcastle and Kerr Avon team up to spring Robert of Huntington from the Mayberry jail. Be careful, by the way, about using slashes (/) when describing your crossovers (e.g., "Hardcastle/B7/Robin of Sherwood") or people may think you've got a very strange story indeed. Unless, of course, that's your intention!
dealer	A person who sells fanzines or other merchandise at a convention (aka huckster).

dedicated zine	A zine whose contents center around one particular show or theme.
editor	The person usually responsible for the production and distribution of a fanzine. This may include editing material, layout, printing, mail-order, etc.
episode guide	A listing of episodes of a series (television or movie). This type of listing may be strictly factual (the names of actors, directors, writers, staff, etc.), descriptive (a description of the story or contents for that episode), or both.
fanzine	Also referred to as a "zine". A small press amateur publication that may contain fiction, poetry, filks, non-fiction, and artwork, usually connected somehow with a television series, movie, novel, or special interest, more often than not non-profit, where payment for contributions is a copy of the completed project.
filk	A song about a fannish topic. A filk may be created in one of two ways — 1. placing new words or rearranging words to a well-established song or piece of music; 2. creating a song about a fannish topic with original words and music (aka filksong).
filker	A person who creates or performs a filk or filksong.
fillo	1. A piece of fan art not designed for a specific story, but which may be used as an illustration anyway if it happens to match; 2. a dingbat, decoration, or cartoon that can go anywhere in a zine, for the reader's amusement, diversion, and to help the editor fill that dreaded Aesthetic White Space.
flyer	A single or several sheet advertisement for a fanzine. A flyer usually lists title, content, price, and editor's name and address. Some flyers include order forms that can be filled out and returned.
gafiate	To leave fandom. A contraction of the words "Getting Away From It All" (gafia , i.e. "gafiate"). More often than not, this term refers to a fan who becomes bored or burned out with fannish interests or who curtails fannish activities because of responsibilities involving the Real World. It also applies to those people who suddenly drop all fannish activity, for whatever reason. Keep in mind that it is possible to gafiate from one fandom in favor of another (i.e., "Now that she likes <i>Star Wars</i> , she gafiated from <i>Star Trek</i> fandom.")
genzine	General zine or generic zine. This term is the fannish equivalent of "aloha" — its meaning changes with who might be using it and when. Often the user is defining the zine by what it isn't as much as what it is. For example, a "Trek genzine" may mean a zine of basically plain ol' <i>Star Trek</i> adventure stories — as opposed to crossovers, adult stories, all K/S, etc. Or it may mean the zine is open to all kinds of stories. Or it may mean something else altogether. Think of it as a chance to sharpen your ability to read words in context...
hurt/comfort	A story or zine whose major plot revolves around a character being injured (physically or mentally) and then being "comforted" (said comforting ranging from a pat on the head to details requiring an age statement).
in-house zine	(See closed zine).
K/S	A Kirk and Spock story in which there is an implied or explicit homosexual relationship between the two characters. (See slash).
illo	An illustration that may be in a fanzine, on a flyer, etc.
letterzine	A fanzine whose content is mainly composed of letters to the editor concerning the intended topic. Fiction, poetry, non-fiction, and articles are also known to be included upon occasion, but the emphasis, unlike fanzines, is on conversational correspondence.

loc	Letter of Comment. A letter written to an editor about the contents of a zine in which specific contributions are mentioned. The letter may or may not be intended for publication.
mary-sue	Originally, a story in which a main female character represents the author, said character being a better fighter, pilot, cook, etc., than the major male characters, who usually also happen to be extremely smitten with her.
missing scene	An attempt to fill in or explain events that occur off-stage or off-camera in a series episode or movie.
media	1. Related to television or movies; 2. A non-literary reference; 3. A non-science fiction production (e.g., detective drama, espionage, mystery, horror, etc.).
multi-media	A zine which contains a variety of media topics.
newsletter	A professional or amateur publication that presents news about a specified topic. (Most newsletters are produced by clubs or organizations).
novel	In a fannish sense, a fanzine story that is published by itself, as the only written contribution to the zine.
novella	A long fanzine story that is published with other material in a fanzine (i.e., a story long enough to have been published by itself, but which is published in a fanzine with shorter stories).
open zine	A zine that is willing to entertain submissions by anyone. Opposite of closed zine .
portfolio	1. The section of a publication reserved for artwork only; 2. A collection of work by one artist, collected in one place for presentation purposes (i.e., a personal portfolio); 3. A collection of amateur or professional prints or artwork sold as a set.
publisher	The person responsible for the financial backing and printing of a zine. The editor may also be the publisher, or the publisher may be a person or organization that oversees the production of one or more editors and fanzines.
review	A written evaluation of a zine or production.
round robin	A written work, usually fiction, poetry, or filk, created by passing an incomplete work from one person to another, each adding to the piece until everyone has taken the specified number of turns or the piece is deemed complete.
sase	1. (noun) Self-Addressed Stamped Envelope. An envelope with your address and sufficient postage enclosed in a letter or submission to assist in a reply. 2. (verb) To send someone a sase ("Sase me and I'll send you the info.")
show	1. An entertainment; 2. A convention sponsored by or as a business which presents a guest (usually a professional media actor, actress, writer, creator, special effects person, etc.), in an appearance or talk. This type of presentation usually limits the amount of access fans have to the guests, as well as the number of entertainment options when the guest is not available (as it is a <i>for profit</i> enterprise, they would prefer you to spend your time and money purchasing their merchandise in the dealer's room).
slash	Indicated by the symbol "/". A zine or story which contains adult material which explicitly or implicitly implies same-sex or homosexual relationships.
splash page	Traditionally, an illustration facing the first page of a story, serving as the main or only illustration for that story.

small press	A small amateur or professional publication with a limited print run. (A fanzine is a small press publication ... a small press publication is <i>not always</i> a fanzine.)
talking heads	An impolite, but not inaccurate, term for portrait illustration.
vignette	1. A short piece of writing, usually fictional; 2. A piece of fannish writing of approximately three pages or less, usually more concerned with a particular action or character development than plot.
zine listing	The information given in an adzine relating to the title, price, content and availability of a zine, whether in print or proposed. (See <i>adzine</i>).
"/"	Symbol for a slash zine or story (e.g. K/S).



MARK HAMILL APPEARS AT DARK HORSE COMICON, PORTLAND, OREGON

REPORT BY MJ MINK

Mark Hamill was here in Portland on Saturday, 8/19/95, at Dark Horse's ComiCon. Eat your hearts out! Here's a summary of the day:

The good news is that it stopped raining on Friday. For those of you who don't know, we've had a cool, rainy summer in Oregon — until yesterday! There were a few SW giveaways at the con: issues of *Dark Empire* II, a poster advertising *Fan #5* (a magazine due out at the end of Sept.) which is doing a cover story on Dark Horse's version of the *Heir to the Empire*. It's an illo of a bare-armed (and muscular) Luke holding his lightsaber, with the obligatory military background scenes. There were the usual SW goodies for sale: cards, caps, posters, comics, and toys. Now for the good part:

The con was held in a fairly small hall, the Portland Expo Center, which from the inside resembles a big barn. Total attendance was probably about 600, with people coming and going all day. Mark arrived around noon and started a Q&A session at 12:15. There were seats for about 100 people, and I was in the second row center (only about 8 measly feet away from our Lukey). For those of you interested in vital statistics: Mark doesn't have an ounce of

fat on him anymore, so forget all those "fat" stories. His hair really is sandy blond. He wore a black jacket of leather and sandwashed silk (which came off after a few minutes), a soft turquoise boat-neck t-shirt, black jeans (not tight!) and black boots. His wife, Griffin, Chelsea and another little girl, as well as some other relatives, were along and sat on the edge of the platform, except for Chelsea who kept sneaking up behind Mark and hanging on his belt. He kept running his hand through his hair and making it stand up in very strange ways. Here are some things he said:

- He rarely does conventions; this was only his third one, he thought. The proceeds from the con (admission was only \$3) went to Doernbecher's Children's Hospital, which is why he was doing it. He'd spent the first part of the morning at the hospital visiting with kids. He held up a t-shirt for sale to help the hospital and later wore it.
- He sang the Joker's Christmas song and did an assortment of voices.
- The most gorgeous young man I've ever seen (picture the classical fantasy hero, blond hair past his shoulders, deadly cheekbones, perfect rosebud of a mouth, great chiseled nose, huge blue eyes) brought along a tape recorder

and asked Mark if he'd tape a message for his answering machine. He did! After the Q&A session, he took the guy into another room and taped it.

- In ROTJ, he wanted Luke to fall to the Dark and have the story revolve around Han and Leia rescuing him. He suggested that to Lucas who didn't like it.
- A woman who was in the class behind him in Yokohama High brought the yearbook and he held up his picture.
- He and his cousin Eric Johnson (who's very attractive) are writing a screenplay called "The Black Pearl" and Dark Horse is doing a 5-issue comic series of it, first issue due June 1996.
- Son Nathan wasn't along on this trip because he got a job at Toy Planet in Santa Monica.
- Filming on *Wing Commander IV* is completed and it will be released on 12/8. He was disappointed that some of the younger actors (pilots in the previous WC's) hadn't been asked back for this one.
- He gossiped a little about Carrie, Harrison, and Dave Prowse.
- He guzzled Squirt.
- For the "did you or didn't you shout 'Carrie' in ANH?" he said no, he didn't. When they dubbed the voices he said "Oh, there she--" (is).
- In talking about the NPR versions of ANH and ESB, he wasn't pleased that they're being sold. He pointed out that they were done gratis for public broadcasting and should be freely available.
- Lucas asked him if he'd be willing to play an old Jedi who was passing on his metaphysical lightsaber ... but he doesn't think Episodes 7-8-9 will ever get done.

He answered all sorts of questions (one tiny boy asked how they chopped his hand off in ESB and how he got it back — and Mark patiently explained the entire special

effects of the scene) and seemed to prefer questions about the Joker and Trickster. He answered questions until 1:30, then retired for half an hour. From 2:00 to 4:00 he signed autographs to 200 people who were smart enough to get (free) tickets to get an autograph (of course, I did!) (one autograph per person, darn it) and had pictures taken with them (no, I didn't bring my camera). But I got a personalized autograph (with a heart pierced by an arrow!) on an 8x10 color glossy from ROTJ — the blue-eyed closeup with the Jedi cowl around his neck.

By 4:00 most people had left, evidently not knowing that Mark was hosting the art auction. I knew, and this time I was in the front row, a measly five feet away. He auctioned off the first item, a drawing of Luke by Rick Geary, and he autographed that also. Then it took him an hour to leave because people kept following him and getting autographs and talking. When I left at 5, he was standing outside on the sidewalk still talking to a handful of people while his limo driver waited impatiently. (If you're wondering, NO, I didn't follow his limo — I went home! Honest.) (Everybody knew where he's staying anyway — the Red Lion Jantzen Beach — because Dark Horse had a party for him last night.) He and his family, as well as Eric and his family, are here on vacation (no, if I knew where, I'd be on vacation too!).

In general, he was very outgoing and friendly, and endlessly patient with fans. For each autograph he gave, he picked out a color pen that would best show up (mine is gold) — people brought plates, toys, calendars, all sorts of things to be signed. One man brought a replica he had built of Dagobah — with the x-wing in the swamp, Yoda's hut, and lots of swamps and trees. It was an interesting, kind of laid-back experience — for the fans, anyway. I'm sure Mark had a sore hand!

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Deadline for #44 -- December 1, 1995. Submissions received later than seven (7) days after deadline will not be published in the current issue.

CHARACTER BIOGRAPHY

Compiled by Judith Yuenger
from the SW Screen Saver by LucasArts
(Two or three of these biographies will be printed in every issue)

NAME: HAN SOLO
SEX: MALE
RACE: CORELLIAN
HEIGHT: 1.8 METERS

Han was a spunky child, spunkier than most Corellian children. He did well in school and was immediately accepted into the Imperial Academy. After graduating with honors, he sailed forward toward a commanding rank in the Imperial Navy, where he would have been able to use his talents to their fullest extent.

One day, however, he found a noble Wookiee being beaten in a nearby slave camp and compassion directed him to interfere. Imperial Law declared all Wookiees fair trade, and Han was forbidden to counter that ruling in any form, but that didn't stop him. He rescued the Wookiee and was subsequently discharged.

Although the Wookiee, Chewbacca, pledged his life to Solo, he found little reason to feel proud. He wandered the galaxy, accepting small contract work here and there, all the time being followed by the Wookiee. This annoyed Solo for quite some time, until he finally realized the sanctity of the Wookiee Life Debt, and accepted it. Before long, they were good friends and partners.

The two have spent the last decade and a half two steps ahead of the Empire, eluding capture for any one of the number of accusations. They ran spice for Jabba the Hut until one critical moment when their stocklight freighter, the *Millennium Falcon*, was threatened to be boarded by an Imperial Blockade. Solo was forced to dump the cargo, much to Jabba's regret. Now the pair are also being tracked down by Jabba's bounty hunters.

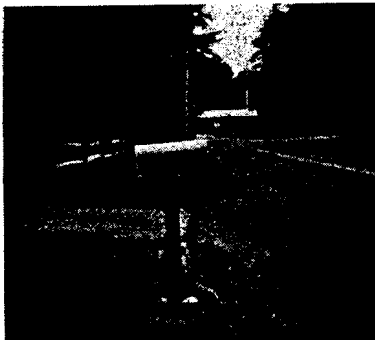


Photo by Amanda Palumbo

NAME: CHEWBACCA
SEX: MALE
RACE: WOOKIEE
HEIGHT: 2.28 METERS

As a young Wookiee on Kashyyyk, Chewbacca excelled at most mechanical skills pertaining to and not excluding, piloting. He was seen as gifted among his peers and topped that off by being in excellent physical condition as well. His hand-to-hand technique was matched only by his accuracy with a bowcaster. By the time he was 80, still young by Wookiee standards, he felt the call of the stars and decided to visit a few strange new worlds. Sixty years of intergalactic experience collected under his belt and he was happy.

While he was away, Kashyyyk was overtaken by the Empire and the entire Wookiee race was declared fair slave trade. This meant that any Wookiee caught roaming free could be captured and sold. Chewbacca learned of this from within the belly of a slaver's tug and he spent the next thirty years performing heavy labor.

Decades after his capture, Chewbacca met a young Imperial officer named Han Solo. Solo felt for this demoralized creature and, despite strict rules forbidding interference, helped the Wookiee escape. In return for sacrificing his career, Chewbacca offered the Corellian a life debt. And after quite a few years of shadowing the officer-turned freelance, Solo broke down and accepted the offer.

The two have run smuggling routes ever since, dodging the Empire for more charges than they can recall. Chewbacca, or Chewie as his friends call him, is quite often the voice of reason, tempering their rash suggestions with years of wisdom and honor. Not that he is all that philosophical, however. He has been known to get cranky over losing a game of cards or a holo gameboard, and has even gone so far as to dismember droids out of sheer frustration. As a rule, if he can't shoot it or rip it apart, he'll leave it alone.

A NEW LOOK

Oh, so you've noticed SE's new look, hmm? This issue brings two innovations to the pages of SE. First is the bright new mastheads by Z. P. Florian. After looking back over the past issues, I realized that we'd been using Judith Low's mastheads for nine years! Much as I love them, I decided that it was time to semi-retire them and commission some new artwork. Z. P. graciously agreed to supply the new mastheads in this issue. I am also hoping to entice several other artists to do art that will be used on a rotating basis. Judy's classic work will still make appearances but it's time to update SE a bit.

The second innovation is the photos appearing on several pages. You will notice that these are a lot clearer and better produced than those we have featured in past issues. These were scanned into the computer with a Hewlett-Packard Scanjet IIcx and digitally included in the page layout as graphics. I'm very pleased with the results and — best of all — it doesn't cost anything! In the past, the best screened photos were done at a prohibitive cost, which is why they were so few and far between. Most photos were copied with a Copyscreen on a regular photocopier with varying results. I hope that this new process will allow more and better use of photos in the future.

This issue features the second installment of Susan Garrett's *The Fantastically Fundamentally Functional Guide to Fandom*. This chapter sets out some definitions usually found in fannish usage and I hope helps to clarify things for new fans. Of course, this isn't at all comprehensive as far as the multitude of acronyms and abbreviations in use, but it's a start. Several people have asked that if you use fannish shortcuts in your LoCs, please give us the long version first. Not everyone knows "Fan Speak" and it can be very confusing to new fans just joining in on the fun.

This month (October) brings Eclecticon 2 in Bayonne, NJ. I hope those attending will do con reports for us next issue so we can all share in the fun. I won't be able to attend this year due to financial and medical considerations, but you can bet I'll be thinking about you guys! Let's hear what all went on!

The medical considerations mentioned above involve a little minor surgery on Oct. 26. My doctor recently diagnosed mild cervical dysplasia during a routine exam



Major Calamity (alias Carolyn Golledge) and friends

Photo by Debbie Kittle

and, while a biopsy came back benign, he decided we should do something about it since this is a very early pre-cancerous condition. Not something to fool around with! So I'm going in for day surgery and he will remove the affected portion of my cervix. I should be home either later that day or the next morning, depending on how I'm feeling. Then I'll be home for a week or so recovering and taking it easy. I wanted to get this issue of SE out before all that happened.

This issue I want to wish heartiest congratulations to Carolyn Golledge who has sold a second story to West End Games and is working on a third. She also says that a British publisher has shown interest in her SF novel (and I've forgotten the title, Carolyn — my brain has shorted out!). Anyway, best of luck to you!

And welcome to Judith Yuenger's new twin grandchildren, Katherine Elise and Kyle Michael. They arrived on October 3rd and are doing fine. Judy reports that her daughter came through okay as well. I don't know how Grandma is doing, though! How are you holding up, Judy? We'll expect pictures!

I hope everyone has a safe and fun All Hallow's Eve and gets lots of treats and no tricks. And hope you all have a wonderful Thanksgiving. I will see you all next issue in time for Christmas/Hannakuh/Life Day/Winter Solstice or whatever you celebrate mid-winter!

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Susan Zahn PEGGYSUE@SPACEWORKS.COM

GET WELL SOON TO...

Laura Virgil, who underwent surgery for kidney stones in September.

Wanda Lybarger who had surgery for carpal tunnel syndrome.

CONGRATULATIONS TO...

Carolyn Golledge on the sale of a second story to West End Games which will appear in the *Star Wars Adventure Journal*. Way to go, Carolyn!

Judy Yuenger on the birth of twin grandchildren. Katherine Elise (5 lbs. 7 oz.) and Kyle Michael (6 lbs. 6 oz.) made their appearance on October 3, 1995. Mom and babies are doing fine!

CLUBS

Forces of the Empire
c/o Pat Grant
2343 N. Cedar St., Apt. A,
Holt, MI 48842

ERRATA

From: Gail Mihara, Via GENie

Is it possible to put in a recommendation for the next SE? I just saw the pencils for the X-Wing Comic (issue #5) and they are stupendous. I can't say how they'll look when inked and colored, but the pencils are really fine. And the script is great, too. It's the first SW comic since Dark Empire I that I've enjoyed (I have not enjoyed the X-Wing comic so far, during its first story arc with the current scripter/artist team). I got the pencil work from the writer of this story arc, Darko Macan of Croatia. I e-mailed him after he posted in the SW newsgroup and asked him about the SW work he was doing. He and his partner, artist Edvin Buikovic, are ardent SW fans who live in Zagreb. He was kind enough to send me some of the pencils so I wouldn't have to wait until November, when the issue should be coming out.

The story revolves around the squadron's visit to a planet to deliver supplies. Meanwhile, Wedge has been assigned to pick up some advanced technology for the Alliance. His squad runs into some trouble when they encounter a group of radicals who claim that the victory at Endor never happened and that there are no Jedi.

I think SW fans in general should enjoy this one. Or maybe it's just me, because I like Wedge... Who can say? But the art and storytelling are engaging and quite elegant.

ON THIS DAY IN HISTORY...

Southern Enclave #11, March 1986, 68 pp., reduced, double columns.

This issue was dedicated to the memory of the *Challenger* astronauts, whose tragic deaths had occurred barely two months earlier. The issue opened with the poem "High Flight" and featured two inspiring newspaper articles from *The Dallas Times Herald* commenting on the tragedy. There followed an article by Liz Sharpe entitled "Clones and the Collapse of the Pre-Imperial State". Also featured was "The Private Life of the Jedi" by Jeanine Hennig, a light-hearted look at what Jedi wear underneath those tunics and black uniforms. Also, "An Interview with Tom Voegeli" by Pat Gonzales. Voegeli was Vice President of Minnesota Public Radio Productions which did the ANH

and TESB PBS productions. There was also a review of *From a Certain Point of View* by Sandra Necchi. There was art by: Danaline Bryant, Cheree Cargill, Rhonda Henderson, Sandi Jones, Judith Low, and Carol Peters.

LoCers included: Tim Blaes, Barbara Brayton, Chris Callahan, Bev Clark, Linda Deneroff, Pat Easley, B. J. Evans, Vonnie Fleming, Carolyn Golledge, Jeanine Hennig, Sandi Jones, Marlene Karkoska, Mary Keever, Michelle Malkin, Carol Mularski, Maggie Nowakowska, Carol Regine, Liz Sharpe, Sally Smith, Kerri Smithline, Sally Syrjala, Barbara Tennison, Lisa Thomas, Lin S. Ward, Jeannie Webster, and Matthew Whitney. Topics included: Hiding Luke on Tatooine and then using his real name, males in SW fandom, droid torture, *Skywalking* by Dale Pollock, personal attacks in fandom, real revolutions vs. the SW revolution, droid rights, Han as a possible Force user, the final duel between Luke and Vader, restoring the Jedi Order, *Dune* vs. SW, and A. C. Crispin putting down fan writers (see? nothing is new under the sun!).

Zines available included: *Blue Pencil* (editorials), *Chameleon* (Dianne Smith's portraits), *Circle of Light* #1-2, *Combining Forces* #3, *Contraband* #2-3, *Deceptive Journey*, *Eclectic* (art), *Fantasy* #1-2, *Far Realms* #6-7, *Field Studies* #1-2, *Flip of a Coin* (various issues), *Guardian* #4-6, *Harrison Ford Fun Book*, *Just Deserts* (Rat Patrol), *Kessel Run* #1 and #4, *Late Night* (media), *Legends of Light* #2, *Melange* #5, *On a Clear Day You Can See Dagobah* #1, *On the Mark*, *Perceptions* (Harrison Ford), *Perspective* (letterzine), *Rogue's Gallery*, *Scoundrel*, *Shadow Dance* (media), *Signs of Wisdom* ("Desert Seed" novel by Carol Mularski), *Sith Yearbook*, *Southern Knights* #1, *Southern Lights* #1, *Southern Lights* #1.5 (adult UNCLE zine), *Syndicated Images* #1-4 (media), *The Princess Tapes*, *The Princess Tapes: The Prologue*, *The Wookiee Commode* #1-2, *Universal Translator*, *VHF-The Complete Book of Lyrics* (Martie Benedict's filks), *Well of the Souls* #4.

Zines in the works included: *A Close Circle of Friends*, *A Tremor in the Force* #3, *All That Jazz* (A-Team), *The Baron of Bepin*, *Choice Parts* #1 (Harrison Ford), *Circle of Light* #3, *Dragon's Teeth* (novel by Carol Hines-Stroede), *Far Realms* #8, *Force Images* (art), *From the Hart* (Mark Hamill), *Guardian* #7, *Just a Coupla Jokes* (Simon & Simon), *Just Deserts* #2 (Rat Patrol), *Khael* (Han Solo), *Late Night* #2-3, *Legacy for a Highwayman* (pre-ANH novel by Juanita Salicrup), *Legends of Light*, *Melange* #6, *Not Just Luke* (Mark Hamill), *On a Clear Day You Can See Dagobah* #2, *One from the Heart* (Mark Hamill), *1.21 Gigawatts* (Back to the Future), *Perfect Fusion*, *Power of Speech* (letterzine), *Prisms* ("encyclopedia of SW fan universe"), *Revenge of the Sith*, *Shadow Dance* #2 (media), *Southern Knights* #2, *Southern Lights* #2 (media), *Southern Seven* #1 (B7), *Tardis Times* (Dr. Who), *The Complete Zeek* (collected stories of Anne Elizabeth Zeek), *The Eclectic*

(media), *The Enemies* (novel by Lynne Farr), *The Leading Edge* (SF/F), *The Millennium Falcon Casebook*, *The Monocle* (Wizards and Warriors), *The Princess Tapes* #2, *The Wolfhawke Tapestry* (Ladyhawke), *The Wookiee Commode* #3, *ThousandWorlds Collected*, *Time Tavern* (cross universe), *Vertigo* (media), *Well of the Souls* #5.

Other Worlds included: Back issues of SF magazines for sale, buttons made to order, celebrity photos, Conzineience, George Lucas Appreciation Society, star on Hollywood Walk of Fame for Harrison Ford, zines sought, zines for sale, Miami Vice stationery, ST slides for sale, VHF tapes (Martie Benedict's filks).



Princess Leia gets the drop on Carolyn Golledge at MediaWest
(Photo by Debbie Kittle)

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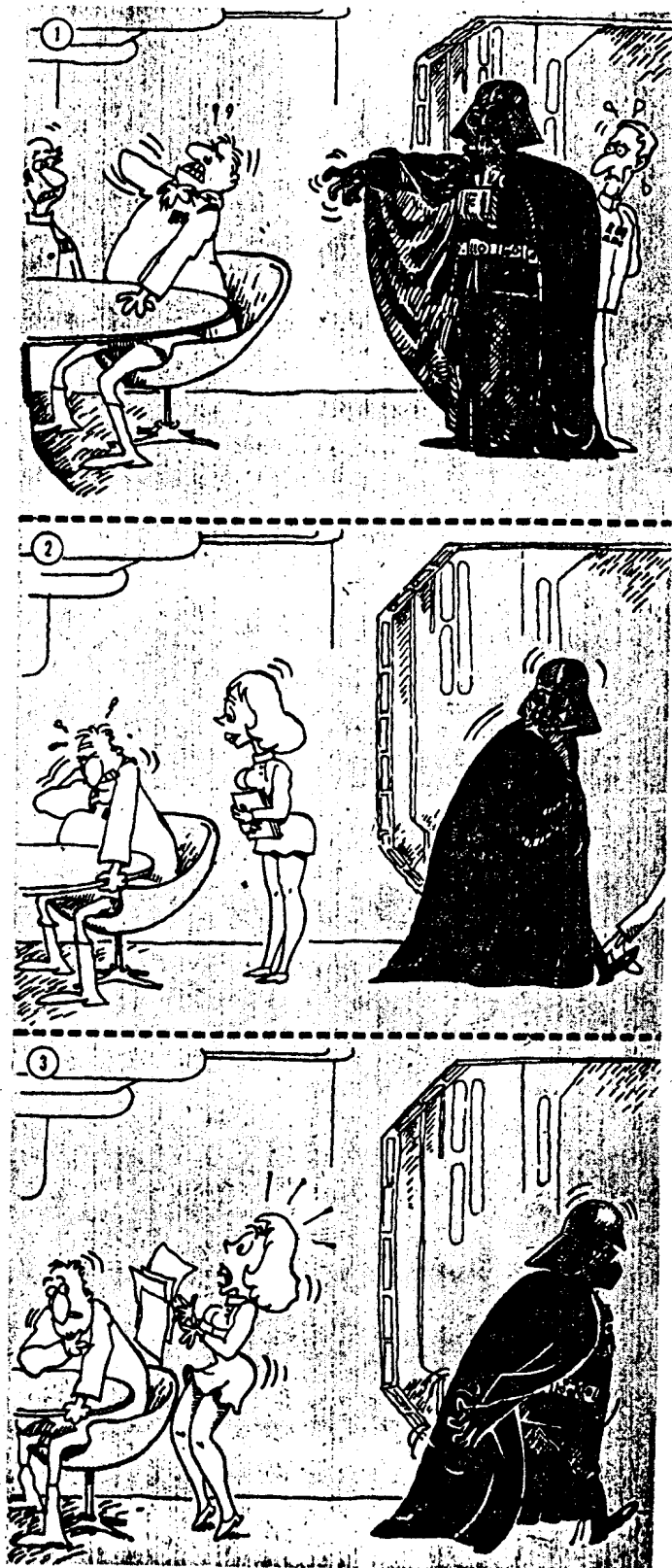
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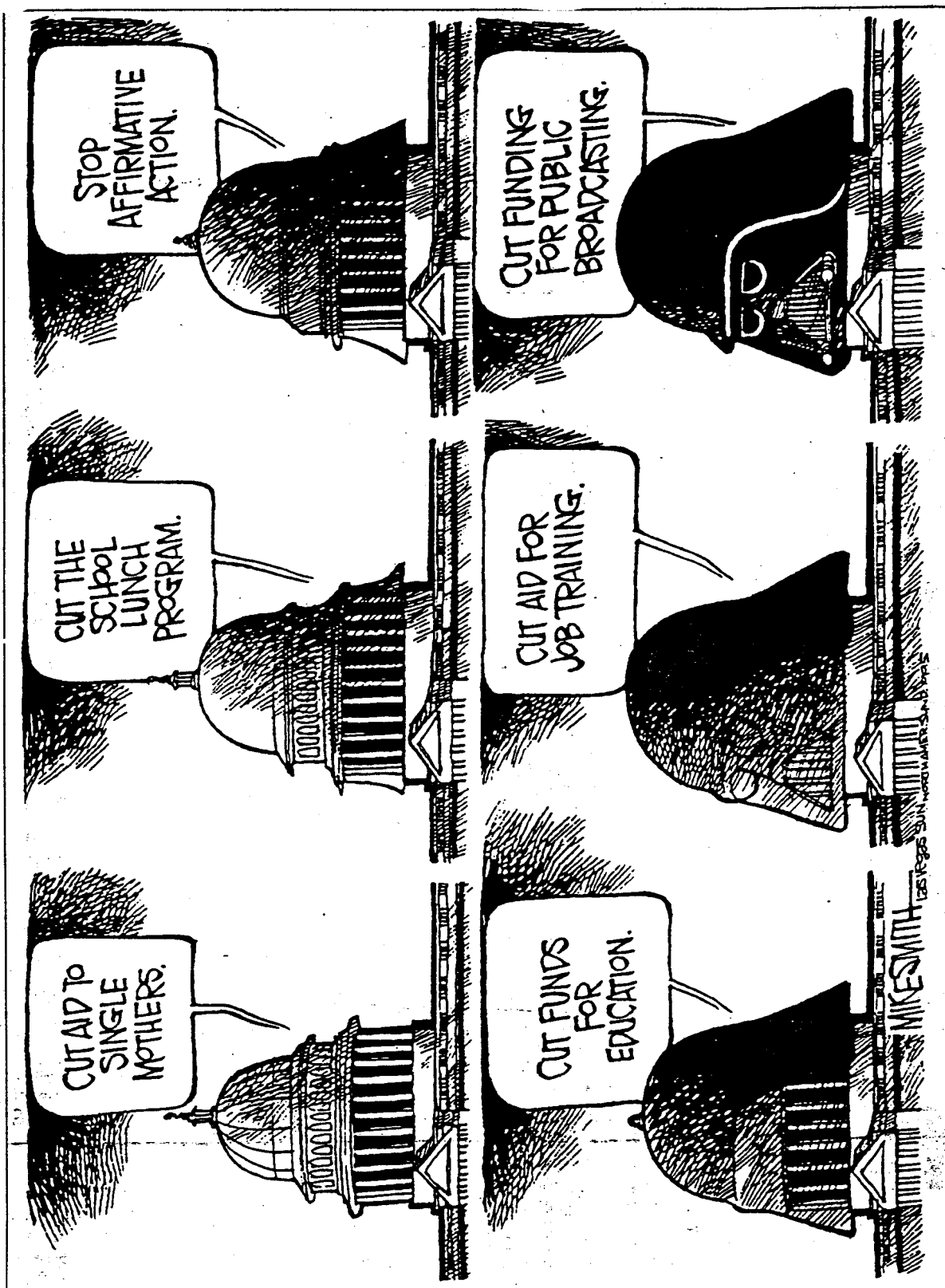
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Clippings

Thanks to Barbara Anderson, Tim Blaes, Debbie Kittle and all the others who sent clippings. We wish we could print them all! Cartoons are from "A Mad Look at Star Wars" by Sergio Aragones from *Mad* magazine.



DAN'S NEW SLOGAN



LUCAS THE LONER RETURNS TO 'WARS'

By REX WEINER

SAN RAFAEL, Calif. George Lucas sits in his office overlooking the sun-dappled hills of his 2,600-acre Skywalker Ranch and chuckles at the notion of his old friend and colleague Steven Spielberg down in smoggy Hollywood, hammering together his new studio with his partners, Jeffrey Katzenberg and David Geffen.

"Those guys have a lot of work to do," says the 51-year-old filmmaker, at ease in scuffed Nikes, jeans and a blue plaid shirt. "I keep saying, 'Why are you doing this? You own the universe, why do you want to go work in the stables?'"

Lucas is here in his office only because it is Friday, the one day a week when he tackles corporate

tasks like opening his mail, attending Lucasfilm board meetings, checking out interactive games at LucasArts and, on rare occasions, talking to the press.

The rest of the time he's nestled in a secret hideaway within walking distance of his San Rafael home, putting on paper the futuristic fantasies that, before the decade is out, will become three more feature film episodes of Lucas' "Star Wars" epic. With some prodding, Lucas admits his intention to direct one of the films — and this is news.

The skinny kid from Modesto, Calif., who burst upon Hollywood in 1973 with "American



Graffiti" and practically invented blockbuster motion picture economics with the "Star Wars" trilogy, has not directed a feature film since the first "Star Wars" 18 years ago. Lucas long ago resigned his membership in the Academy of Motion Picture Arts & Sciences, quit both the writers and directors guilds in 1981, pulled up stakes and moved north to Marin County.

Lucas' antipathy toward Hollywood is well known — his feelings based on the experience of having his first two films recut against his will by the studios that owned them, as well his own admittedly conservative and, some say, shy nature. Even now, although the Academy handed Lucas its prestigious Thalberg Award in 1992, he decries what he sees as a lack of filmmaker-friendly types in the ranks of studio execs. Indeed, Lucas left Hollywood to make films his way.

Yet ironically, the filmmaker has spent much of his energy over the last decade servicing other people's films. His special effects division, Industrial Light & Magic, has created groundbreaking digital illusions for such films as Universal's current hit "Casper" — not to mention the dinos in Spielberg's "Jurassic Park."

But the extremely competitive effects business has become one of shrinking profit margins. And with the exception of the "Indiana Jones" series, the few films Lucasfilm has produced since "Star Wars" have fared poorly.

Different paths

Spielberg, on the other hand, chose to work within the Hollywood system, directing many of the most commercial and artistically successful films ever made.

Comparing the two talented peers begs the question of whether the

(CONT.)

Empire strikes back

middle years of Lucas' career have not been financially or artistically satisfying — whether or not Lucas is personally happy.

Lucas says he and Spielberg have debated the question many times over the years, often with Lucas grumbling about attending board meetings and Spielberg envying Lucas' autonomy.

"I don't like being chairman of the board," says Lucas.

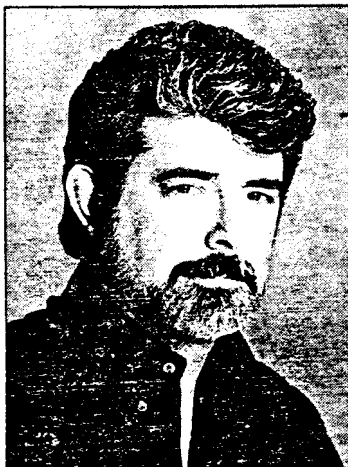
His goal: "To make the next 'Star Wars' with a lot more scope than I was able to do before, at a very reasonable cost, and be able to tell more interesting stories."

But it has been a long and often painful process of trial and error. While Lucasfilm's record in the feature film division includes executive producing the Spielberg-helmed box office bonanzas "Raiders of the Lost Ark" and "Indiana Jones and the Temple of Doom," the record also includes box office disappointments such as the Francis Coppola-directed "Tucker," Ron Howard's "Willow" and, most recently, "Radioland Murders." In 1986, Lucas executive produced Universal's notorious \$35 million turkey, "Howard the Duck."

Lucas' TV series, "The Young Indiana Jones Chronicles," was canceled in 1993 by ABC, after the web aired 28 of the 32 hours that had been shot. LucasArts, the interactive games division founded in 1982, just after the crash of Atari, was not turning a significant profit until recently. Skywalker Sound sold off its L.A. facilities and retreated northward just last year.

Local conflicts

Though isolated geographically from Hollywood infighting and distractions, Skywalker Ranch is beset by local opposition to expansion of its operations, a factor stalling key components of Lucas' long-range plans. Lucas, the father of three adopted daughters, underwent a painful divorce in the mid-'80s. And a succession of top-level executive exits over the years hinted at political struggles and dis-



GEORGE LUCAS

satisfaction among the rolling hills of Lucas Valley, which was so-named long before George Lucas set eyes upon it.

Given the myriad business uncertainties surrounding Lucas' enterprises, it's not surprising that more "Star Wars" sequels — perhaps the closest things in showbiz history to being sure hits — loom now on the horizon. But Lucas and his execs deny that "Star Wars" is a space race to solvency.

"Each year our business is better than ever," says Lucasfilm Ltd. president Gordon Radley.

Lucas himself shrugs off the executive shuffle and says "Young Indy" and other non-hit efforts were fruitful experiments in new production techniques. He says his company does not stand or fall on the success of its film ventures. Problems with the neighbors, he asserts, are all but settled.

Technical freedom

What is important, in Lucas' view, is that he and his empire have at last attained what the entire enterprise has striven for since the very beginning: the technical capability to make the movies Lucas wants to make.

The pivotal moment was "Jurassic Park," Lucas says. "The fact that you can make a realistic thing, as real as anything on the set, and have it walk around and talk was the big breakthrough."

Lucas' business plan, extending fifteen years into the future, calls for the eventual consolidation of all Lucasfilm operations on the ranch and relies heavily on the idea — technologically a few years off —

that all production will flow freely between the various divisions on digital systems.

"I don't know another company like this one," says Radley. His office is on the first floor of the elegantly styled Main House, a handcrafted and antique-appointed manse with a cavernous foyer and winding staircase so magnificent that Robin Williams, on first visit, is said to have cried out, "Tara! I'm home!"

Radley believes Lucasfilm is misunderstood because it is a privately held business that answers to no one but its sole owner and exists far from the center of the entertainment industry. After a decade with the company, Radley, an attorney, speaks of his boss with conviction and a sense of wonder, as if anticipating a listener's disbelief.

"This is not a shareholder that is money," insists Radley. "This is not an IPO kind of business strategy. This is not about having venture capital or third party investors demanding a return on investment within so many years, or being on a financial timetable."

Although maintaining that ILM, Skywalker Sound and LucasArts are all profitable businesses that could stand on their own, Radley admits that service businesses don't operate on great profit margins. "You don't go into a business like ILM to get rich," says Radley. "I suppose if George had invested in pork bellies he probably would have made a lot more money. Or if he had created an asset that he could then take public."

(cont.)

Of course, there is one part of the company they can, in a broad sense, take public.

Cut to "Star Wars."

Radley sketches a picture of a company that has wandered near and far, following the central vision of its owner — a vision that is about to reach its goal with Lucas' return to the making of "Star Wars."

And while Lucas is still in the midst of writing his epic, he appears to know how it all ends: "I know where I've been. I know where I'm going. I just don't know where I am."

Star Wars: totally digital

Of the "Star Wars" episodes he is now writing, George Lucas says, "I'd like to see the whole thing finished so I have episodes one through six all done and it's a complete thing, because the first three are mostly background for the other ones. Everything in the three that are done now will make a lot more sense when you know the context in which they happened."

The trilogy will be entirely financed by Lucasfilms and shot back-to-back "like a TV series," says Lucas, using digital production techniques.

St- The schedule: 1996, pre-production casting, set-building, some second-unit action sequences to be shot. 1997, the bulk of shooting on the three pictures will be completed. 1998: first film release.

Budgets on each of the three films: \$50 million to \$70 million.

The three existing episodes, "Star Wars," "The Empire Strikes Back," and "Return of

the Jedi," have together grossed more than \$500 million domestically, \$1.3 billion worldwide total.

No distrib has yet been set for the pics. Twentieth Century Fox, which produced the first three, lost the sequel rights when Marvin Davis sold the studio to Rupert Murdoch. —Rex Weiner

The low-down on Lucasfilm

Lucasfilm Ltd. and its two subsidiaries, Lucas Digital Ltd. and LucasArts Entertainment Co., employ nearly 1,000 people and together constitute the largest private taxpayer in Marin County. George Lucas is the sole owner.

Lucas Digital includes Industrial Light & Magic and Skywalker Sound. ILM has more Silicon Graphics supercomputers under one roof (close to 200, with new units being plugged in every day) than anybody this side of the Pentagon, according to chief Jim Morris. But the division's bit-stream crested at the high-water mark with "Casper." The leading digital characters for the Amblin-produced pic required more than 40 minutes of computer animation shots, compared to the less than six minutes of digital dinos in "Jurassic Park."

The friendly ghosts occupied so much of ILM's man and machine power that the f/x house was forced to turn away other pics, including Universal's "Apollo 13."

That decision was especially painful, since the film's director is Ron Howard, star of Lucas' first hit, "American Graffiti," and the director of Lucasfilm's "Willow."

Morris expects that the upcoming "Star Wars" will occupy as

much as a third of ILM's 450 staffers, about the same as "Casper."

LucasArts Entertainment, the computer games division, has an advantage over all the other CD-ROM titles on the crowded shelves: the "Star Wars" name on its series of combat-simulator games.

But it took the company 10 years to launch a "Star Wars" title. Lucas says earlier efforts were of unacceptable quality.

Staffer stuff

The company is the only division of Lucasfilm where original content is pitched and developed by staffers. One new title is "Full Throttle," involving a renegade biker battling an evil corporate executive — no doubt a favorite theme of Lucas'. The villain's voice is dubbed by Mark Hamill, who played Luke Skywalker in "Star Wars."

Another new title is "The Dig," based on an idea from Steven Spielberg as carried out by top game designer Sean Clark.

LucasArts has seen a number of top-level defections over the years, including the recent flight of company president Randy Komisar to rival games company

Crystal Dynamics. Jack Sorenson was upped from the ranks to take his place.

But while there are rumors that Lucasfilm may sell all or part of LucasArts, Lucasfilm prexy Gordon Radley denies it for the moment. "There is no need to sell off assets. We are committed to interactivity," he says.

Although Lucasfilm was among the first film companies to venture into the digital interactive realm, the rest of the movie business is catching up. That has brought some pressures to bear on Lucas' empire, particularly in the area of talent.

Responding to rampant talent-poaching from all corners of the industry, Lucas says that Lucasfilm has an informal agreement with DreamWorks that neither will poach employees from the other. Such a pact is highly unusual in the competitive and specialized special effects business. But the friendship between Lucas and Spielberg was the motivating factor.

"We've had discussions about them not raiding us," says Lucas. "I want DreamWorks to succeed. They want me to succeed. And we're going to help each other succeed." —Rex Weiner

the new vision of Star Wars' George Lucas

THE EPIC 'STAR WARS' trilogy has been improved: In stores now are digitally enhanced videos of *Star Wars* (1977), *The Empire Strikes Back* (1980) and *The Return of the Jedi* (1983). The set costs \$49.98. USA WEEKEND's Vin Narayanan caught up with series creator George Lucas, 51, to talk about the videos, as well the three new "prequels" he's now writing.

Q: Why re-release the *Star Wars* trilogy on video?

The primary reason is to get a really high-quality version out there. We first issued the tapes a long time ago, when video was in its early stages. Because of our new THX [digital enhancement] facilities, we're able to get higher-quality picture and sound.

Q: To mark *Star Wars*' 20th anniversary

next year, you'll release into theaters an enhanced version of the original movie. What improvements will fans see?

One is a [new] scene with Jabba the Hutt and Han Solo, which I think gives you a little stronger sense about why Han acts the way he does. The creatures the Storm Troopers were riding in the desert were big rubber dummies in the movie, but now I'm able to make them walk around and move. Using the new technology, I've been able to improve shots and animate characters in a way I'd hoped to at the time, but wasn't able to because of constraints of the period.

Q: When can we expect the new "prequels" in movie theaters?

We're hoping one will come out in 1998, one will come out in 2000 and one will come out in 2002. But there's a lot of work that has to go on between now and then.

Q: Considering that these stories are what happened before *Star Wars*, why did you write *Star Wars* first?

To write a screenplay you need to work out the back story, which is what happened to everybody before the movie starts. You have to figure out the character, where the characters came from, and work out the story up to the point of where you start the movie.

So I wrote a back story and screenplay, but the screenplay was too big and too complicated for me to make into a movie. So I just took the first act of the first script and said, "I'll make a movie out of this, and if it's successful enough, I'll go on to try to finish the other two acts." During the first week *Star Wars* came out, I said, "Now I can actually make the other two pieces of the puzzle." About the second or third week, [*Star Wars*] was so successful that I said I could even go back and tell the back stories. And that's really how it happened.

"When you see all six movies together, you'll see the whole thing is really Darth Vader's story and not Luke Skywalker's story"

Q: Why did you wait so long?

Part of it was the fact that I felt I needed to get the filmmaking technology up to a point where I could not be quite as frustrated as I had been. With the new technology that we've developed over the last 10 years, I can tell a lot of stories and have more fun telling the stories.

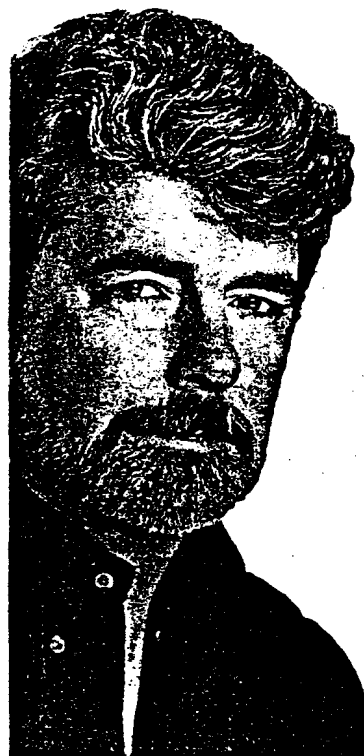
Q: Will any characters in the upcoming episodes be familiar to fans of the original trilogy?

The characters are the same. It's the actors that are different. Obi-Wan Kenobi is in it, C-3PO is in it, Yoda is in it. When you see all six movies together, you'll see the whole thing is really Darth Vader's story and not Luke Skywalker's story. The [first episode] takes place with Darth Vader being Luke's age. It shows him becoming a Jedi and falling from grace.

Q: It's been reported that you were disappointed with *Star Wars*. Is that true?

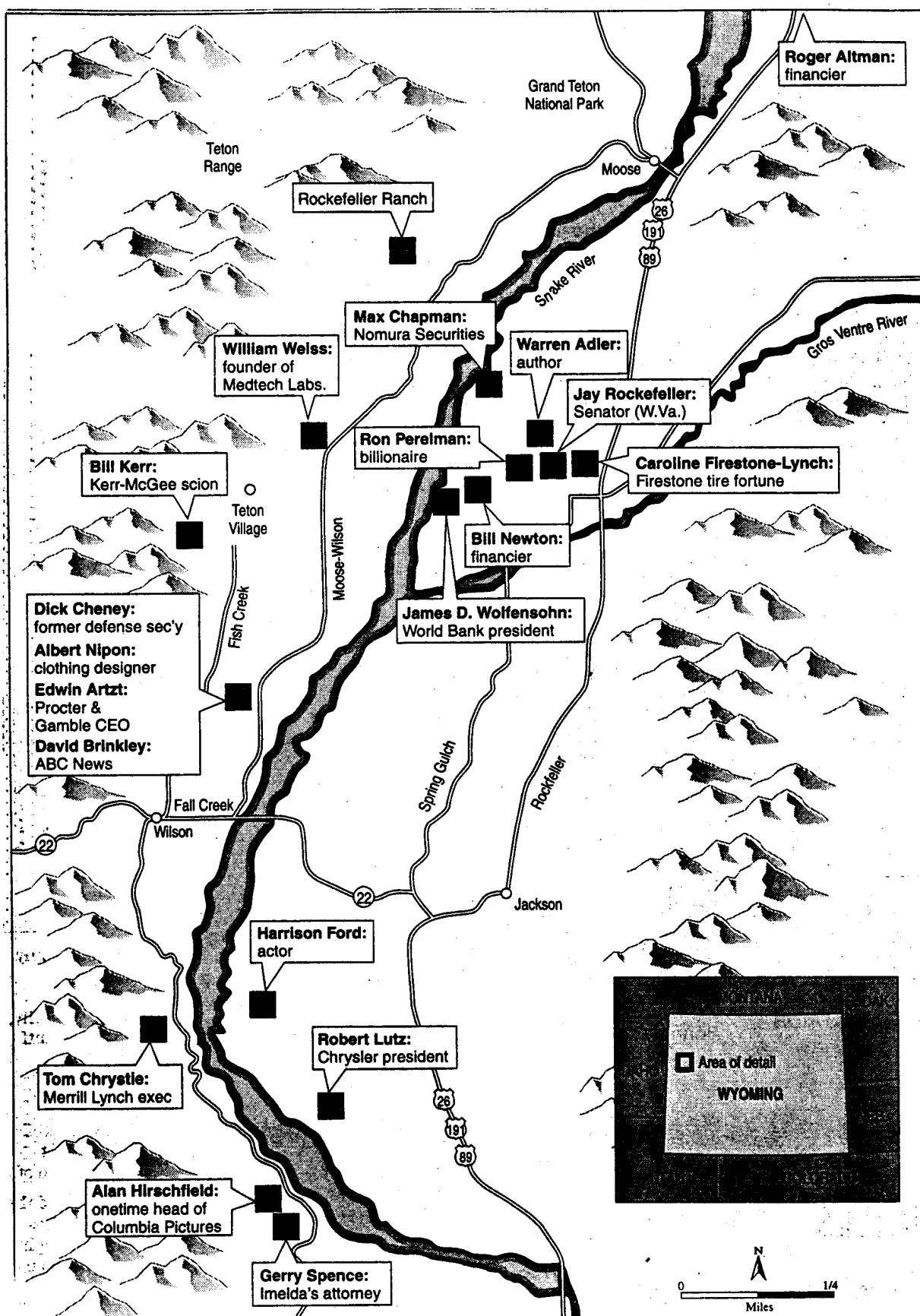
I was disappointed because my vision of what I wanted it to be was greater. Part of it was the lack of time and money. Part of it was because the technology I was using was in its infancy; we were inventing as we were trying to move forward. It came a bit short of what I wanted it to be. That's always the frustration of the artist. 

**THE
Week**



By Myron B. Pitts • Suggestions to "The Week," 1000 Wilson Blvd., Arlington, Va. 22229-0012; e-mail to theweek@aol.com

GOING IN STYLE



VIDEO

Spaced-out over 'Star Wars'

Fans confused by ads
for re-release on video

By Beth Pinsker

Staff Critic of The Dallas Morning News

Visions of Darth Vader are haunting American highways — but don't be misled by the billboards touting the re-release of the *Star Wars* movies. You won't be able to see the restored films in theaters — not until 1997, at least.

Yoda & Co.'s new ad blitz — via billboard, TV and magazines — is selling new, digitally remastered videos of *Star Wars*, *The Empire Strikes Back* and *Return of the Jedi*, which hit video stores Tuesday.

The billboards in question sport close-ups of *Star Wars* luminaries with little more than a

Star Wars Trilogy logo, the release date and a World Wide Web address (<http://www.tcfhe.com/starwars>).

And that has caused confusion among some *Star Wars* fans who want to head to the multiplex to see the 1977 blockbuster and its sequels.

"My initial impression was that they were doing one-day-only re-release at local theaters," says fan Ken Leiter, a Dallas legal investigator who was disappointed when he found out the promotion was for tapes only. (Officials at Fox-Video, which is distributing the trilogy tapes, would not comment.)

The videos sell for \$12.95 to \$19.98 each, with the trilogy gift priced at \$29.95 to \$49.98. The new cassettes are the first to

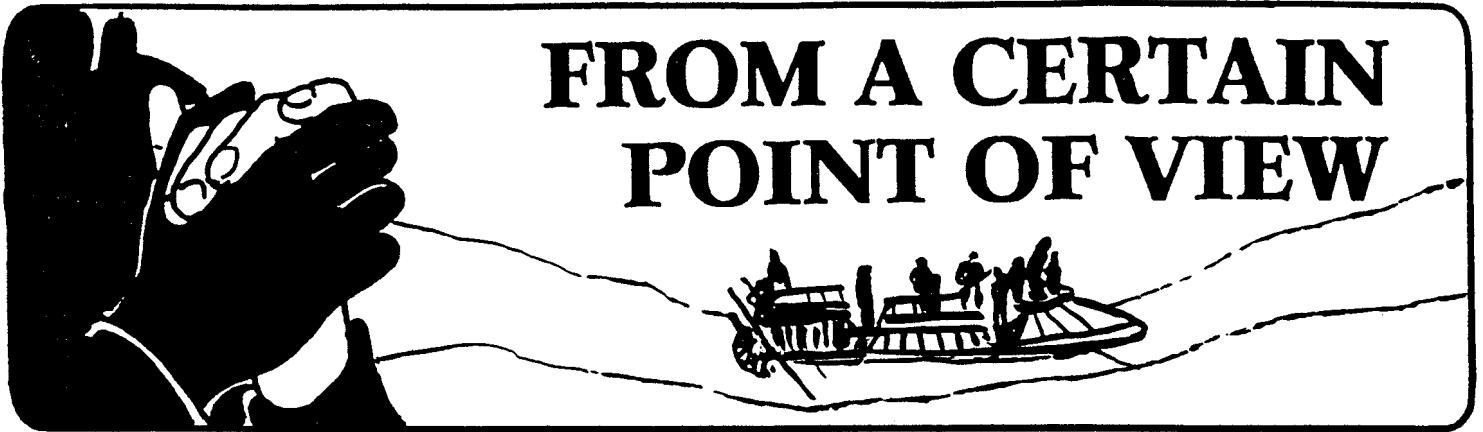
feature digital THX mastering, a high-quality sound and video duplication system that is employed by movie theaters and laser discs.

The trilogy will be available until Jan. 31, 1996, when FoxVideo plans to pull at least the first installment from the market.

Series creator George Lucas is working on a director's cut for theatrical release to celebrate the film's 20th anniversary in 1997. The new film will contain special effects and scenes that were omitted from the original.

Mr. Lucas is also writing screenplays for a prequel trilogy to concentrate on Darth Vader's development as a supervillain. Those films have not yet been scheduled.





FROM A CERTAIN POINT OF VIEW

Year of the Jedi

M. J. Mink
8805 SW Cashmur Lane #1
Portland, OR 97225

Hi everybody. I'm writing this in August and thinking about all of you sweltering in the summer, but when the next SE's published, you'll probably be complaining about snow and cold. If you want consistency, come here. It rains. All the time.

Jacqueline: Maybe *we're* the only ones who believe Luke's Jedi status is important. Your comments about the Jedi being smug and ripe for betrayal, combined with Kenobi's haughty description of the lightsaber as "an elegant weapon", lay foundation for the belief held by some that Anakin felt himself to be a savior of sorts, determined to end what he saw as an arrogant, corrupt, failed Jedi organization. Maybe they didn't live up to his high standards and, in his disillusionment, he set out either to kill or "reprogram" them.

"Spice" as the brand name of a computer chip? Hmm. Either that or aftershave was outlawed, and Han was smuggling cannisters of Old Spice to needy desert hermits.

Re Yoda and the Emperor: Perhaps Yoda only existed on Dagobah. Since it seems no one believed in its existence, maybe the planet is unreal or on another plane of reality. In which case, Palpatine wouldn't have to worry about Yoda — he'd be locked in a cage with Dagobah as his zoo.

Mrs. Skywalker: We don't even know if the woman Leia described was her and Luke's mother. She could have been describing her nanny who ran off with the fleet

manager when Leia was three.

Mary Jo: So you think some fans resent Leia because she's smart, beautiful, rich, powerful, brave, has handsome heroes panting after her, and only weighs 20 lbs?? Nah. Not possible. But all those attributes do make her difficult to relate to!

And what is this about "flogging a dead tauntaun"? Sounds like something you do after you've slipped someone fifty credits in a dark alley and followed him into a backstreet corral.

Debbie and Cheryl: I hope Vader's boudoir display is in next year's doll show!

Matthew: You raised a lot of interesting points re Luke and the Jedi. I've always had a problem with the time span between ESB and ROTJ. Luke changed beyond what could happen in a few months. I'd like to know how he dealt with the Alliance during that time. He was out of uniform by ROTJ, evidently having resigned his commission, yet he was hanging around and participating in missions. With more Forceful help than he's shown before, he quite efficiently dispatched all the beings at Jabba's place, so he was a capable fighting machine even though he wasn't lending that talent to the Alliance on a full-time basis. If we can judge by his spacey attitudes, he was deeply into the Force. Yet when he saw Yoda and Kenobi on Dagobah, it was evident they had not appeared to him since ESB. So how did he receive his knowledge and upgrade his Force-skills so suddenly? A lucky stab in the dark while meditating, or was he communing with Daddy between ESB and ROTJ? If the latter were true, then Luke's assertion that he felt the good in Vader and Vader's remark, "So, you have finally accepted the truth" would make more sense — if they'd been in contact after

ESB and Luke had consistently refused to accept Vader's true identity.

As for "May the Force be with you" — maybe it's the galactic equivalent of "Have a nice day". :)

Speaking of Jedi (as I have been too much, I see) I'm beginning to wonder why the pro-novel Leia wants her kids trained as Jedi. Big deal. Luke's the only example, and the pro-novel Luke is doing very little with his talents. Han is right when he says that Jedi are more trouble than they're worth and that he always has to rescue Luke. Looks to me like the three brats should be trained to follow in their father's and mother's footsteps, not Uncle Luke's.

Re Episode One: With all the questions and ideas that this group comes up with, I'm looking forward to the discussions that arise after the release of One. What happens between One and ANH? That will produce a whole new wave of stories. And, while many people worry about being disappointed by the first trilogy, there's also the possibility that we may love the story and characters and wonder how we ever got along without them.

Maggie: When I say Adam Cartright (or any of those beauties) was bad, I don't mean *bad* bad, I mean dangerous bad, hot bad, bedroom eyes and black leather bad. Adam's all-black ensemble warped me for life — guess that's why I love Vader and Dark Lukes. Like you, Adam's (or his real-life equivalent's) approval was important to me; that man had brains *and* common sense, he wasn't just another pretty bad boy.

Your ideas about the Jedi are interesting. From the way you described it, the galaxy in general would see the Jedi, while not commonplace, as just another uninteresting phenomena from another part of the galaxy. And if someone actually *saw* a Jedi — so what? They look like everyone else. Perhaps some people didn't believe in Jedi at all, so it was meaningless when they were massacred. Others may have thought they got what they deserved. There's also the jealousy aspect as Mary Jo described about Leia. Who wants a bunch of magical people around who do things that you can't?

Why is Minky talking so much about Jedi? What, you didn't know this was the Year of the Jedi? Too late, it's almost over now!

Marlene: Re the family-less Luke, there are valid arguments either way. I don't think, though, that Luke's life would be empty and bitter without a family. Having a family is no guarantee of "joy, humor, compassion, laughter, and balance"; indeed, a great many people find that their families provide just the opposite. There seems to be a fallacy in this world that says having a family ensures happiness, while being alone dooms one to a life of loneliness and unfulfillment. Not true. Luke, like many people, may be perfectly content to be alone — he's able to

entertain himself and isn't dependent on others to provide him with reasons to exist. And look at how many workaholics virtually abandon their families for their jobs. Luke's "job" as Jedi Master has the potential to eat up his time; I wouldn't envy the woman who married the Only Jedi Master in the Galaxy. "Dammit, Shirley, on the rare occasions Luke bothers to come home, he has fifty students over for a barbeque, then they sit at his feet while he pontificates! I'm fed up with it!"

As for Luke being sent to Tatooine: Can you imagine him raised as a Prince of Alderaan? Even as a farmer, he was cocky — as a prince, he would have been impossibly arrogant. (But gorgeous in silks and satins.)

Here's another possibility why Beru and Owen accepted the task of raising Vader's child: Obi-Wan in his infinite wisdom (which we saw displayed several times) lied to them about the dangers. Or about the father's identity. When Owen and Beru discussed "he's got too much of his father in him" maybe they *weren't* talking about Vader — maybe they were referring to the man they'd been told about — a wild kid who ran away from his responsibilities and became a navigator on a spice freighter!

Unlike you (and most people) I enjoyed the Luke parts in *The Crystal Star*. He was so out of control and off-the-wall, so jealous and emotional, so mystical and tranced, so suicidal and depressed and Dark — YES!!! (Sorry. If I lose self-control again, whip me. Hard.) Okay, maybe its storyline and characterization don't fit in with any of the other pro novels, but it does have a certain *je ne sais quack* all its own, don't you think?

Amanda: Don't worry about your daughter. Bad boys won't crimp her romantic future — *au contraire*. But they do make good boys look dull in comparison. (Which is why "my" Luke isn't a good boy.)

And for anybody who didn't hear: Yes, I went to the very small Dark Horse convention here in Portland in August; yes, Mark spent most of the day there; yes, he signed autographs and posed with people for pictures; yes, he looked good (and *bad* in black leather...).

Bye.



MWC highlights

Nora Mayers
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Yo and salutations, Swarsies (or is that Swarsers?) --

Just a short missive jotted in my copious free time (HAAA!). Yeah, BOY, Media West was good last year! A few highlights for me were Becky Carey's wonderful FX type lighting in the cantina, Sue Zahn's musical selections at the dance, Cypher's Corellian Nerd, the Dead Bothans' impromptu "Snoopy" dance, the chaos poker game that rapidly turned into a "who can build the biggest house of cards" competition (we take our gambling seriously), Barb Anderson's bar twin costume, Wanda Lybarger's otherworldly avian, Carolyn Golledge's moniker ("Major Calamity"), Liz Sharpe's interesting non-sequiturs (and other assorted and inspired silliness of which only the Dead Head Bothan is capable), the Star Awards (congratulations to all Winners and Honorable Mentionees!!). There was just so much that I could go on and on, but I'll spare you. Most of you were there, anyway! It was wonderful, though, as Media West always tends to be. The special comradery that exists among SW fans is great, and — as Barbara mentioned — the boundaries are coming down. It no longer matters if we're Luke fans, Chewie fans, Han fans, or whatever. We're *Star Wars* fans, and we're friends, and that's what counts!

First off, special congrats to Carolyn Golledge, who has sold her second story to West End Games (way to go, Calam!). The nice thing about this victory in Major Calamity's life is that she didn't keep it to herself, but spread the joy (and information on how to submit to West End Games!) to other SW fans whom she felt had the capacity to write (and write *well*) for the professional SW market. That's just the kind of Good Time Rebel and Dead Bothan she is! I know that there are very rigid constraints on what and how to write for the SW novels, but those restraints are not as severe when it comes to creating your own characters and situations for West End Games. Yes, there are definite boundaries, but the wide open spaces in between are so broad, and there's so much room for original creation, that it hardly seems there are any constraints at all. As Carolyn mentioned in her letter, the editor of the *Star Wars Adventure Journal* is a SW fan, himself, and I get the impression he gets a hoot out of the fannish submissions. Maker knows, there's so much talent out there in SW fandom that it's wonderful to have such a great opportunity to write "officially" and still create your own characters and situations. And writing for 'zines is still a viable option for those of us who love writing the

original characters, too. The best of both worlds! Those of us who can and do write, and who have complained that the pro novels and other material don't live up to the standards we've come to appreciate in really good fanfic (I have done my share of complaining, Lord knows!) should consider this avenue as a way to change the situation. In any case, thank you Carolyn, for your generosity and for always remembering your friends. You're good people!

Sorry to make this so brief — a longer letter next issue! In the meantime, keep well, keep happy, and fly as casually as life will allow.

Elegant

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Aug. 14, 1995

As always, it was a genuine thrill to discover SE #42 among the bills. You can never know how much relief you give to this fandom-starved Missourian, Cheree. I really enjoyed the article "Seven Deadly Sins of Fandom" by Susan M. Garrett and look forward to future installments. Your own additions were especially appropriate, IMO. I also appreciate the list of STAR aWARDs winners. Even though I was present, the whole event is so wonderful, my leaky memory tends to fade. It's nice to have a proper list of the lucky. Laura Virgil's article was very nice and, of course, I wish her success in her ambition. I will say, I miss her fabulous art, however.

Jacqueline Taero: In your reply to MJ Mink re the Alliance not calling attention to Luke's Jedi status, I have to add my voice to that of others in agreeing that no one considered him a Jedi immediately. Also, Luke may have been too unsure of himself in the beginning to welcome such attention. Later, it could have proved too dangerous for both him and the Alliance. I doubt many knew of his talents within the Force anyway. I do wholeheartedly agree that had the original Jedi nurtured a little "healthy paranoia", as you said, they might not have been so easily annihilated.

As for Ben's choice of the word "elegant" for the lightsaber, I think it had a more romantic ring to it. Although not nearly as much time has passed in the SW galaxy, look at the popularity of Renaissance fairs today. Yet, as I seem to recall, those were not exactly fantastic times for those living them. Tatooine being a rimworld, backwater sort of place probably accounts for the reactions we see in Luke as well.

I don't believe Yoda knew Obi-Wan was training

Anakin. Yoda may be quite powerful, but I don't believe he was omnipotent and, presumably, there were other Jedi training pupils at that time, not just Obi-Wan.

As for your questions concerning Tarkin, the Death Star, and Vader, have you read Veronica Wilson's story "Balance of Power" in *Tremor* #8? If not, I highly recommend it. I think it does an outstanding job of explaining the relationships involved.

A. G. Steyn: Please accept my sincere best wishes for you and your family during your father's illness. I am so sorry. If you ever need a shoulder to lean on, please write. I've been there and I understand the need for support. I love your SE letters and your writing and hope you can find a measure of comfort in knowing others care about you. You have my address.

Mary Jo Fox: I wanted to add my two cents worth on your comments re the STAR aWARDs. Judy has given every writer, artist, poet and publisher out there a wonderful gift by working so hard on the awards. It infuriates me when I hear even a hint of discouragement or sour grapes. Yes, I've been *very* fortunate to have won, but even if I had not, I would find the award well worth working toward earning. Judy is one of the least biased, most fair-minded people I've ever had the good fates to meet and her efforts should receive a resounding ovation from *every* SW fan. More voters are needed, but I won't preach to the believers I know are in SE. I just wanted to say "Hear! Hear!" to your remarks.

Barbara Anderson: Congratulations on your new job title. I'm sure it was well-earned. I loved your thoughtful description of your "epiphany". Fabulous. Would that all saw your vision and shared in your new enjoyment.

One personal note, are you ready to feed me to the sarlaac yet for getting a certain person to contact you at last? :)

Louise Turner: Hey, I like *Babylon 5* myself and am glad you are so enjoying it, but my heart will always belong to SW. I will admit that you scared me with the start of your letter, but I'm relieved to see that we are "stuck" with you yet.

Carolyn Golledge: Please forgive me for not congratulating you sooner on your leap to pro. My brain has been more than a little befuddled of late, which I know you'll understand. But your achievement is wonderful and my happiness for you is sincere, albeit late.

Have to agree with you about the Rebel leaders in the Blaster Battle. Hi, Mark and Melea!

Thanks also for your comment on my STAR aWARDs win. It was certainly *the* highlight of this con for me.

Donna Frayser: First, welcome to the written pages of SE, even if you have been a longtime reader. Secondly, ARGHH!!!! You didn't call me?! I am hereby giving notice to others out there as well as to you, never, never

think that I wouldn't welcome a call from a fellow SW fan. Just say, "Hi, I'm a SW and SE fan" and you can move in — at least for a time. It gets mighty lonely in the outlands of the midwest, folks. Why do you think I grow greener every time I read of yet another fun-filled Dead Bothan gathering? So, if you are ever in my neck of the woods again, call, call, call. I'm in the book.

Do try to attend MWC soon, too. Every single SW fan out there should make the Lansing mind trip at least once!

Marlene Karkoska: Welcome back. It's nice to see a SW returnee, though I am too new to remember you, I'm afraid. And never refer to yourself as "only a consumer". While I personally love conversing with other writers, artists and publishers, hearing from a fan who isn't into these aspects of fandom is still welcome and beneficial. Most of us get contributor copies of the zines we're in, so hearing from someone who has shelled out hard-earned cash for our efforts is more than wonderful.

I want to thank you for your kind compliment on my writing and, yes, I believe I am the only writer who incorporates a sterile Luke into *my* galaxy, so I plead guilty. The fun of SW is agreeing to disagree, however. *My* Luke doesn't have to be yours and vice versa. A well-written story should be enjoyed even when the characters aren't 100% the reader's versions. Don't you agree? I wrote "The Emperor's Revenge" years ago because I was a little tired of the then popular and overly saccharine stories involving Luke and family. Had the stories been more than thinly disguised Mary Sue's, I might never have been so inclined, but I was in danger of developing diabetes from some of that stuff!

I am not anti-family. I've been married nearly 26 years and have two grown sons of my own. However, I will take umbrage that for Luke to have "personal happiness" requires him to marry and procreate! I have many friends who have never married and still have a full, happy life. The lack of a family does not deprive them of "joy, humor, compassion, laughter and balance", as you imply. I think you do an injustice to all singles who choose to remain so — sterile or otherwise, real or fictional.

As for my opinion of why Owen and Beru were willing to foster Luke, I do believe that perhaps Beru had lost a baby or two and could not conceive her own, yet still hungered for a child and that it was for this reason that Owen agreed. I distinctly got the feeling he would not have done it merely for Ben since their relationship seems strained at best.

Like you, I dearly wish Lucas had opted to do a sequel rather than a prequel, so your absence may not be the only reason behind your preference. I just feel that no matter how well-made the film is, and while it may answer some of fandom's most lingering questions (what *is* her name?), it cannot help but be somewhat anti-climactic. My real

fear is that a sequel will never get made, though that allows fanfic writers free rein, I suppose.

Thanks to all who commented on *I Don't Care What You Smell*. It did turn out nicely, didn't it? Take a bow, Judy!

One last confession before I go. I recently caught the trilogy on cable and for the first time in more viewings than I can accurately remember, I saw something I'd missed. How many others are aware of C-3PO's mobile dent at the end of ANH? Am I the only narrow viewer who has missed this all these years?

That'd better be it or Cheree will be after me. Hello to everyone I missed and maybe I'll catch you next issue. Until then, I wish everyone a totally awesome autumn and peace of mind.

P.S. I saw this in a movie and wanted to share it. It's supposed to be a Japanese prayer, according to the film.

"There can be no sickness like hate, no gift like health, no faith like trust, no joy like peace."

Says it all. MTFBWYA!

Great to Be Back

Matthew Whitney
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August 18, 1995

Thank you to all for the messages of "welcome back" to the pages of SE. Saying it again, it is great to be back! And the most recent issue arrived at virtually the perfect time: the second of my two summer courses was finishing and I've about two weeks of completely free time before school starts up again. As a background note, I've recently finished my tenth full year of teaching high school business courses and am hard at work on a second degree/teacher certification program to allow me to teach mathematics.

Pro-novels: Hambly's *Children of the Jedi* sounds well worth the investment (\$ and time), so I'll put it on my to-be-read list. Hambly is a fine author. I enjoyed her *Beauty & the Beast* novelizations and *Dragonsbane*, and was torn as to whether to take a risk with her SW novel.

Jacqueline Taero: Great LoC! So many things you brought up sparked ideas.

Jedi training in the old days: You're right that my idea of training in small, hidden cells doesn't really jive with the Order being well known, established, and public. They had to have been very public and visible, for reasons you pointed out. Might there still have been isolated, hermit-like masters (e.g. Yoda) who were semi-retired or taught only on a one-to-one basis out of preference? [This line of

discussion sprung from why Darth and the Emperor did not know of Yoda's location.]

Elegance of a lightsaber: perhaps OWK meant elegant in the sense of the skills needed to properly wield it? Anyone can pull the trigger of a blaster, but there's an artistry to a sword duel. I'm not saying there are no skills needed for a blaster/firearm, but in our culture swordsmanship has often been seen as far more noble, even romantic, than those skills necessary for firearms. When we pare away that aura, though, all weapons are essentially barbaric. It's the myths we cloud them in that carry any sense of elegance.

RE your Yoda/Anakin/OWK series of questions: If OWK was an experienced, capable Jedi, why should Yoda stop him from training Anakin? Kenobi wasn't entirely incompetent. He was able to awaken Luke's Force potential in their brief time together, allowing Luke to destroy the Death Star and save the rebellion.

Was Anakin destined to go bad or was his fall due to Kenobi's inept teaching? Was the flaw in Anakin or in the teaching? One of my early stories assigns the credit to his fall to the evil of Palpatine, painting Anakin as having a tragic flaw of hubris that allowed the Dark Side to win him over. Now going back to your series of questions, do you (anyone) think Yoda or any other Jedi knew Anakin would fall to the Dark Side? This would require their using Force talent to see into the future. If they did see his path heading toward the Dark, what would they do? Forbid him to be taught about the Force or carry on with his Force training to try to guide him to the Light? Also it must be considered how accurate is the forward seeing talent? Can events be altered, rendering the prediction wrong?

This might be a major moral dilemma for Jedi masters. If they see a student headed toward the Dark path, I don't think they can just kick the student out of the academy. Left without guidance, there may be an even greater potential for disaster than if they continued the training. Could this have been Anakin's story? He was ousted from the academy when it was deemed he was too susceptible to Dark side tendencies, and Kenobi tried to save his friend from the fate predicted by the lofty masters. Or what if the Order had not been this utopian brotherhood many of us imagine ... what if Dark tendencies were seen in young Anakin, and he was sentenced to death to rid the galaxy of a potential Dark Sider? His friend Kenobi would surely (unwisely?) try to rescue him from the Jedi (who are all goody-goody on the outside, but rotten at the core), and then train him to use the Force from the Light side, but ultimately fails and Anakin falls just as the Jedi predicted.

This is just a stream of what ifs ... and reason why I want to see the prequel trilogy.

Long-term effects of Alderaan's destruction on the psyche of children of that time: I'd imagine it'd be similar

to that of the children who grew up in our society under the shadow of the mushroom cloud. On a galactic scale, there would be vast differences depending on what world you're from. If your planet is a main line Imperial stronghold, there'd be a sense of security. Your world is loyal, contributing, and valuable. You'd be secure in your value to the Empire, not fearful that the government would turn around and blast you out of existence. But if you're a citizen of a conquered world, a hostile colony under the Imperial heel, you might be pushed toward open rebellion on the basis of the initial fear, but followed quickly by the rebel success in destroying the Empire's terror weapon.

I imagine the Empire made no secret of their constructing an ultimate terror weapon. It was probably planned to be used to let everyone know it did indeed work (like our atomic bombs), but only on a limited basis. What's the sense of building an Empire only to start blowing up your colonies? The Empire wanted obedience, and to accomplish this every reluctant colony had to have been warned what fate awaited them. When the rebels were able to so swiftly destroy this state-of-the-art battle station, I see the Empire suffering an inestimable blow at their ability to govern by terror.

RE: Tarkin, what was his role, level of power, et al? Perhaps the Death Star was his idea, and its failure leading Palpatine to re-enter active, hands on ruling of the Empire. If Tarkin was acting on his own initiative (assumed with the blessing of the Emperor), he may have had free reign in choosing targets for destruction. How did he get to this level of trust? Good question (like I said, Jacqueline, you had a *great* LoC). Was he under mind/Force control by Palpatine?

A.G. Steyn: RE: Jedi training. I think my comments earlier in this LoC answer your question about my "pockets of Light Siders" idea. Those musings back in my SE40 LoC don't really hold up to what we've seen established.

Has anyone seen the SW/ANH calendar at Hallmark? Gorgeous!

In re the upcoming rerelease of ANH, it sounds more and more like all that's being done is revamping the FX, rather than restoring footage originally cut. Thus, we'll probably not see those scenes of Luke with Biggs. DRAT! What LFL seems to be doing is more practice FX work to get up to speed for the next trilogy, rather than any real enhancement of ANH. I'd argue that while the FX are "primitive," compared to today's state-of-the-art, they are by no means undramatic. To me this seems to be a kowtowing to the perceived public demand for bigger, more glitzy visuals, rather than focusing on story and character elements.

Adding my 2¢ to the topic of early zine efforts ... while I never tried to edit, my early writing was all done on a *manual* Smith-Corona portable, with erasable paper.

Gack. While I've not graduated up to a real computer yet, I cannot imagine trying to do any sort of writing on anything less than the word processor (Brother WP-1400D) I now use.

Gerald Crotty: Thank you for the info on the intended, though never completed, plans for the Wampas. I remember that shot of 3PO tearing the sign off the panel (and now am wondering if I had heard of the scenes you mention, but had forgotten them over the years).

Why did Ben wait 3 years before sending Luke to Yoda? Maybe he thought it best to allow Luke a chance to grow and see some of the galaxy before sending him off to "boarding school?" I imagine OWK kept a close eye on Luke to be sure he didn't stray down any wrong paths, while allowing him some freedom to find his own way. After years under Owen's thumb, Luke surely needed to develop a sense of independence.

A longer UK version of TESB? ... There were *definitely* two mildly different versions of the film out in release during the summer of 1980 here in the US. Nothing earth shattering (Alderaan shattering?), just a line of dialog or so and some FX sequences. Specifically: a long shot of Han and Leia watching Luke's bacta fluid treatment, a longer series of ship fly-bys of the medical frigate, and Lando's line "When we find Jabba the Hutt and that bounty hunter, we'll contact you." Nothing that materially changed the film, but immediately noticeable to a pair of rabid fans who were seeing a "different" version of the film while on a week's vacation in another state (thus away from our regular theater for the first time after a dozen or so viewings). We followed this up by returning to our regular haunt, as well as another local theater, and determined there were indeed different prints out. Why, I've never found out.

Donna Frayser: On Brits cast as Imperials, it must have been due largely to the filming location, but also their nationality plays into their role. Who better to convey the stereotype of imperial than the British? Meanwhile, note the actors who played rebels either were American (mostly) or downplayed foreign accents or adopted American dialects. The most obvious example was the very Texas sounding (to my ears) Red Leader, an obvious cashing in on the typical fighter jock stereotype. I am assuming (a dangerous word) many/all of these minor actors were Brits, but have no back-up info to prove any of this, so someone may have knowledge I don't and will blow that last paragraph out of the water.

Marlene Karkoska: On why Owen and Beru were willing to foster Luke. I've a story ("Changeling," in Cheree's *A Tremor in the Force* #4) that matches one of your scenarios: Beru had recently lost a child in childbirth and was very distraught. Owen and Obi-Wan I portrayed as not being close, but Owen agrees to take on the immense

risks involved in fostering the son of Skywalker only out of his love for Beru.

Amanda Palumbo: Why was OWK more involved with Anakin's training than Yoda seemed to be with Luke's? Perhaps OW's and Anakin's closeness as friends, in age, and species lead toward a tighter bond.

Why is Yoda so old? In absence of any firm data, I've always assumed it was natural for his species, but we cannot be sure that's so. Maybe he's Gollum-like, stretched by the Force to an unnatural age. Has Yoda clung to the Force out of a fear of death? For reasons of unfinished business (the Other)?

Changing to a different fandom for a moment, I thoroughly enjoyed all of *ST: VOYAGER*'s first season, and am looking forward to season two. By the by, if anyone knows of a zine dedicated to the series, I've a vignette I'm trying to find a home for. Any assistance will be greatly appreciated.

Well, I'm at the end of this LoC. Thanks for all the terrific ideas, gang. Wish the Red Sox luck (at the moment, they are 10½ games ahead of the Yankees in the AL East race — that's baseball, for the non-US SEers).

Follow the Force...

Face to Face with a Lightsaber

Z. P. Florian
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Taero: Elegant weapon. Yes! You don't hide behind something while wielding a lightsaber. You don't spray your enemies with random fire, killing innocent bystanders. You don't shoot them under the table. It won't work with a flick of your trigger finger. You can't kill with it very well even when you're wounded, because it hurts to move. It's not enough to aim from a distance, you have to go close, offer your own body to be damaged, you kill person-to-person, your victim is not just a target far away, your victim is close enough to have a face, look you in the eye. There are no compromises with a lightsaber: you know you are about to kill someone, or be killed, you fight while maintaining eye-contact, you'll remember his face for the rest of your life. And if he is also a fighter, you're duelling for your very existence. It's a whole-body dance, face to face, man to man (no, I am not going to add woman to woman to be PC). It is an elegant weapon, a deadly waltz to the humming vibrations of the lightblade ... Stop me, I could continue this until morning. Re: reality gap. Once again, I remember Bib Fortuna saying: "Rather bargain than fight, he is no Jedi" — people knew about the Jedi, young and old, as they know about the French

Foreign Legion.

Schuller: I feel the same about the Luke/Leia scene, but you know that by now, see last issue of SE...

Fox: Carolyn bandaged her Han doll? I did. Hah! I offered her a choice of the bleeding Han and the bandaged Han two years back, and she picked the bandaged one. That woman has a heart of gold hidden under her whip collection.

Kittle: One of these days, we'll have to write a major article about how those doll exhibits are done. Everything is in the details.

Anderson: Go ahead, be maudlin! Yes, MWC is the true spirit of fandom, and this last one really had the loving spirit, in the Cantina. We were all children of the same God. It was warm and fuzzy and wonderful. Those who feel any kind of animosity toward BNFs or the handful of perverted Dirty-sider Force users, should come to MWC to understand that all can find room in the SW nest. Not only we like SW, we also like each other. You can really get to know a person once you've met him/her all dressed up in feathers and glitters and high boots or bug-masks and such and shared a wild dance in the cantina. You read her writings and think she is Vader personified, all arrogance and power, and when you finally meet, you might run into this petite, blushing girl or a funny-looking grandma of seven. And it is good ... we are not alone. Next year, again... And yes, Star Awards is getting larger, snazzier. I'd mention here about the VOTING — those who think it's all a conspiracy, grab a buck, buy a stamp and vote. Stamp out the old fogies who've been voting up to now, swamp Judy with votes for what you like and see who wins! Fandom is the only real democracy, use it!

Zahn: West End games, going pro. I tried. So far, no answer, I recently sent them the stuff. I don't find the gaming aspect restrictive, because I am a rabid RPG player on my computer, and the stats weren't entirely new to me. Besides it was fun to present some of my zine-story characters (the infamous Xalnodest) in a playable form. Still, they can reject it, or they might want to change it in ways I won't accept. Going into the pro field would give us a bit more say in what the mundanes receive. But yes, I do feel a tad guilty about it, and no, it's not as good as my fan work, although the *Adventure Journal* is not as bad as the Zahn books. And those guys at West End might really need writers who have a "feel" for SW. OK, wait until they reject my work and listen to me talking about them then!

Whitney: What if Leia had not been rescued from the first Death Star? The others escape, Kenobi would be still alive, because there would have been no need for him to confront Vader to cover their escape (Luke and Han would have been still safely waiting in that side room), they would've gone to Yavin and blown up the Death Star with

Leia on it! Whammm! An entirely new universe, in which Han would've gone back to his smuggling ways, no reward for rescue, Jabba would've made hamburgers of him, and Luke continued his Jedi training with Kenobi, as a very lonely boy.

Nowakowska: See above. Did Kenobi see Leia running with the boys, while he fought Vader? Was his sacrifice for her or for Luke? And why was his sacrifice needed at all? Was he Master enough to kill Vader there? Yes? No? Was Vader right saying *he* was the master now?

Turner: I don't think the Unionists and the Confederates would sit down for a beer after the battle. As a Hungarian living in Virginia (the world's most beautiful spot!), I still notice the Unionists and the Confederates drinking their beer at different tables... Real Americans. Hey, someone tell me if I am hallucinating! (*Ed: Anyone who thinks the Civil War ended at Appomatox Courthouse has never travelled through Confederate territory. As we unReconstructed Rebels say here in Texas, "Save yo' Confederate money, boys — the South gonna rise again!" And, by the way, all you Southern wannabe's, if you're going to use our Confederate National Contraction, y'all, please spell it correctly. It's not ya'll. Thanks!))*) But sure, there must be millions of Imp conscripts hating the whole setup, millions of kings and presidents on other planets playing along with the Empire and secretly hoping for a Rebel victory, or rulers having a few cousins and nieces in the Alliance and another dozen at the Emperor's court, to play off both sides.

Re: Letraset. I worked 12 years with the stuff at a printing company. Please send me those titles you want and I'll set them for you on the computer. I can't bear thinking of you rubbing those suckers. Even if you are only half-Scot. (I love Scots, my favorite shirt is a McGregor plaid and anyways, wha' wouldna fetch for Charlie? I would!)

Sharpe: What's with Han and the teddy bear? Have you missed *Frantic* in the movies? Thanks for noticing that we are dealing with model building and miniature costuming in the doll exhibit. Next year's theme will be Scum and Villainy, the dark side of the Galaxy... I think someone is already working on Vader's personal quarters, a miniature movie-set. (Don't I wish I had that idea!) There will be a cantina, perhaps Palpie's court, Jabba's lair.

Mink: Hey, you are playing Gabriel Knight! With Hamill's voice. How is Tim Curry as Gabriel? I can't see how his voice fits the face, that gaunt, fuzzy blond was closer to Luke to me than to Dr. Frankenfurter ... enlighten me, please. I haven't had the pleasure of hearing the voices, no CD for me yet.

Crotty: Yeah, Luke was a frontier farmer's boy, a gun-toting, varmint-shooting, hard-working guy, except, of course, he was also a Jedi, a Force-sensitive, and that had

to make his farmboy-life pretty messed up.

Blaes: There are tons of slash zines around, no TV evangelist ever mentioned any of them. And I do ask for age confirmation when I sell my zine. Kids under 18 usually don't have checkbooks, and there is something about a kid's letter that tips me off. But I don't get *Garbage* subscriptions from kids. Whoever asks for it, knows what it is. God forbid I'd sell it to a kid.

Karkoska: Welcome back, another Ellen Randolph fan! And a consumer! Consumers are gold, consumers are audience, consumers are good! We are working for you, we are here to please you, worship you, we want your input, your feedback, your subscriptions, your locs, God bless you, may your numbers multiply rapidly. As for Luke — let me offer you *Another Sky...* (The endless "Darkshine Rising" series) in which my Luke has 24 sons and half of a daughter; and about his relationship with females, I've got a bad feeling. (The women in his life). Hmm, I've seen a consumer and went into self-promoting mode...

Jedi Bashing

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Aug. 21, 1995

Well, last issue, my letter was one of the last to arrive; perhaps this issue, mine will be one of the first. School starts Sept. 6th, so I decided to get this LoC finished before things get too hectic.

Congratulations to all the winners of the 1994 STAR aWARdS! I admire the talent, creativity, and hard work of all SW artists, authors, and zine eds. Thanks for providing many hours of enjoyment for this reader.

I enjoyed seeing the pictures of MediaWest*Con 15 and reading the comments of people who participated. A penpal was kind enough to share her video of the Con, so for the first time, I almost feel like I was there. I will probably never attend MediaWest in person, so it was nice to have the opportunity to experience the Con vicariously.

Jacqueline Taero: You and I were pretty much in agreement with our answers to **Tina Bentrup's** TESB questions. However, you expressed those ideas far more succinctly, cleverly, and humorously than I did. Nicely done! You're right: We don't know what Mrs. Skywalker was like. She *could* have been "a treacherous viper who doublecrosses everyone in sight"! However, I guess I hope she was a nice, kind, gentle soul. I'd like to think that the Skywalker twins had at least one good and loving parent,

for their sakes. I guess it really doesn't make much difference though, as neither Luke nor Leia ever *really* knew her anyway, and they turned out well even if both parents were sort of "Darkside".

You asked some very provocative questions! I *do* think that Yoda probably knew that Obi-Wan was training Anakin. It's possible though, that Yoda did not foresee that Anakin would be lost to the Dark. Perhaps Yoda was too preoccupied with training his own students and didn't realize Anakin was in danger until Skywalker had already been taught too much, and in a flawed way by Kenobi. The damage was already done. Another possibility is that Yoda did warn Obi-Wan about Anakin's possible weakness and tried to dissuade him from tutoring young Skywalker, but Kenobi may have refused, arrogantly thinking he could "train Anakin just as well as Yoda". Kenobi's "Jedi Academy-For-One" may have been on a planet far away from Dagobah, and Yoda may have been powerless to even "Forcefully" stop Ben from half a galaxy or more away.

Yoda has always been a fascinating character to me. There didn't seem to be any other members of his race on Dagobah or anywhere else in the films. Yoda may have been the last of his kind, and he was ancient for his race, as Amanda Palumbo suggested. Maybe he *did* purposely delay "becoming one with the Force" until he not only had taught his last gifted student, but until Luke had returned to Dagobah after rescuing Han. It was a more mature, more skilled, calm, patient, contrite, and powerful Luke who returned to his Jedi Master. After assuring this "new Luke" that he required no further training, and encouraging him to share his knowledge and skills with others, Yoda seemed to peacefully leave this physical plane of existence, secure in the knowledge that there was a successor who would carry on the Jedi tradition. Perhaps he waited to "pass on the torch" to a new generation of Jedi until he was sure Luke was ready not only for the difficult confrontation ahead of him, but also for the awesome responsibility of resurrecting the Jedi Order.

You also asked why we see no evidence of a generational or cultural gap in Luke's reactions to what Kenobi says. I think Luke's seemingly strict, conservative, old-fashioned upbringing had something to do with that, and the "frontier", wilderness style of life on Tatooine had even more to do with it. People who endure common hardships and dangers in a harsh environment share a sort of kinship with one another. This would be especially true on a planet as sparsely populated as Tatooine seemed to be. Also, Luke didn't seem to fit in well with most of the other young people of Anchorhead. He was sort of ridiculed as a dreamer and misfit by his peers. Maybe he felt more comfortable and at ease with older people. Luke seemed to look upon Kenobi as a combination grandfather-figure, mentor, hero (Jedi Knight), rescuer (on Jundland Wastes),

and Friend-of-My-Father. Perhaps the last was the most powerful reason that Luke was willing to accept Ben's words.

I *do* think that the Empire probably would have announced the destruction of Alderaan in the hope that they could intimidate other worlds and other systems and keep them from joining the Alliance. However, I believe that Alderaan's destruction probably resulted in more gains for the Alliance than the Empire. I think a lot of people would have been outraged by this extraordinary crime and would have wanted to help defeat the Empire in order to prevent such an atrocity from ever occurring again. "Remember Alderaan"! may have been a rallying cry for quite a while. Of course the fact that the Death Star was pulverized by a certain x-wing pilot with a little help from his friends probably tempered any fear of other worlds that they might meet a similar fate. The Death Star was *not* indestructible!

As for Grand Moff Tarkin... How about this for an explanation: He is Palpatine's Force Blind Baby Brother and Tarkin *knows*, as does Big Brother, that Darth Vader has a son. However, Vader *doesn't* know this yet, and the Emperor wants to keep it that way, so old gruesome lets Little Brother play with his toys (Death Stars, etc.) so he doesn't "spill the beans" to Daddy Darth. Seriously, I have always wondered about this Emperor/Vader/Tarkin relationship myself. If Vader was the number 2 man in the Galaxy, why *would* he take orders from Tarkin?!

A. G. Steyn: I consider the pro fiction to be alternate universe. I know that people at Lucasfilm *are* trying to keep the novels and comics fairly consistent with one another (though there are *plenty* of inconsistencies!), but I don't think George Lucas has read much of the pro fiction (if any). I think he will eventually just do things his own way when/if he continues his saga.

Mary Jo Fox: I'm in full agreement with your comments about the pro fiction.

Barbara Anderson: Congratulations on your promotion! I liked your comments about the unity of fandom that you felt at MediaWest. I also like your attitude about *Star Wars*. I too am glad that "The Force is with us" again and we can find SW items in book stores, toy stores, Hallmark card shops, etc. (...and we *are* free to choose what we want to buy); and the fact that George *finally* seems ready to present us with new films is like icing on the cake.

Louise Turner: Please don't go away! I would hate to see SW lose such a talented writer as yourself. I really enjoy your Wedge stories! (Of course, I'm grateful that you usually manage to include Luke in your stories too.)

Z. P. Florian: I enjoyed your review of *Children of the Jedi*. You and I are pretty much in agreement about Hambly's book.

Gerald Crotty: You asked an interesting question about

the length of time between films. The time gap between TESB and ROTJ I find easiest to explain. First of all, Luke needed to recover physically, spiritually, and emotionally from his ordeal on Bespin. He needed to come to terms with everything. He probably also spent some time honing his Jedi skills, meditating, growing in the Force, building his saber, and planning Han's rescue attempt. It's also possible that a crisis situation developed for the Alliance, and neither Luke nor Leia could be spared for awhile. A novel is supposed to come out in 1996 (*Shadows of the Empire* I think it's called), that's supposed to take place between those 2 films. Maybe we will find out exactly why Leia and Luke couldn't go to rescue Han for about 6 months to a year after TESB.

The 3 year gap between ANH and TESB does seem to be an excessively long time for Ben to wait before sending Luke to Yoda! The only explanation that I can come up with (and it's pretty weak, I admit), is that perhaps Ben and Yoda decided that young Luke, who had been raised on the backwater rimworld of Tatooine needed some time to gain a more eclectic education (through Alliance tapes and lessons and real-life experiences on many different worlds), and to develop his other natural talents and strengths (like his leadership skills), and to gain some maturity) before he began formal Jedi training and became too powerful in the Force. Perhaps those 3 years were a sort of test to see if Luke was a strong, courageous, and stable enough individual to handle the power he might one day have, and be depended upon to use it wisely. Luke may have had many adventures and experiences between ANH and TESB in which his actions and decisions convinced Yoda and Ben that Luke *was* the young man they knew he had the potential to be, and was worthy of knighthood.

In reading the various answers to Maggie Nowakowska about Luke and his reaction to the deaths of his guardians, I noticed that many people, myself included, spoke about how dangerous Tatooine could be. Tim Blaes even said, "Luke has probably looked death in the face numerous times before we first saw him." Most folks seem to agree that Tatooine is a planet with a hostile environment and unfriendly, even dangerous inhabitants. This brings me to a question that I have wondered about for a long time: If the whole point of sending Luke away from his mother and hiding him on an isolated rimworld was to protect him and keep him safe (presumably so that one day he could be instrumental in the defeat of the Emperor and resurrect the Jedi Order), why did Kenobi choose a planet that was itself so dangerous that it could easily be the death of him?

M. J. Mink: I'm not sure that I agree with your statement that "Luke obviously wasn't up to it" in regards to destroying Palpatine. It's true that in that situation with Luke in enemy territory, unarmed, inexperienced, taken

completely by surprise by the Emperor's Force lightning, and unwilling to use the Darkside, the Kid had certainly bitten off more than he could chew alone. If it had been a more fair fight, we might have gotten a more accurate appraisal of Luke's capabilities of besting the Emperor. (He certainly did well enough in the duel with his father!) I see Palpatine's destruction as a Father/Son victory. If the old wizard hadn't been so preoccupied with blasting Luke into the hereafter with his Force bolts, Vader wouldn't have been able to catch the Emperor unawares and toss him down the shaft. Luke *was* right: The Emperor's overconfidence (in the allegiance of his Dark Lord) *was* his weakness! Old Palpie didn't expect that Luke's pleas for assistance in ridding the Galaxy of its greatest menace would be heeded by Vader. It was the combined presence and efforts of Skywalker Senior and Junior that led to the demise of the Emperor, in my opinion.

What I really wanted to "discuss" with you and everyone else is the Jedi. "Jedi Bashing" seems to be in vogue again. Just because they had the poor grace to be defeated and nearly driven to extinction by Vader and his followers, some people seem to feel that the Jedi must have been inherently evil and deserving of complete annihilation (or at the very least, that they serve no useful purpose and should be permitted to quietly die out with Luke Skywalker). I disagree and I'd like to try to defend the Jedi Order, if I may.

Ben Kenobi once said of the Jedi, "...For over a thousand generations, the Jedi Knights were the most powerful, most respected force in the Galaxy. They served as the Guardians and Guarantors of Peace and justice in the Old Republic." We don't just have Ben's word (which, admittedly, might be a bit prejudiced on the subject) that the Jedi were important to the Galaxy or that the Knights were basically good, honorable people. The Prologue to *Star Wars* states: "...under the wise rule of the Senate and the protection of the Jedi Knights, the Republic thrived and grew." The Jedi weren't nearly wiped out because they were corrupt either. They were victims who were deceived and massacred. As Ben said, "In many ways they were too good, too trusting for their own health." The Prologue affirms this: "Having exterminated through treachery and deception, the Jedi Knights, guardians of justice in the galaxy, the Imperial governors and bureaucrats prepared to institute a reign of terror among the disheartened worlds of the Galaxy."

Because the Jedi are nearly extinct during the middle trilogy, we don't really know or understand the nature of the working relationship between the Jedi and the Old Republic. We don't even meet "typical" Jedi Knights and don't see them performing "typical" Jedi tasks. Perhaps this is why some fans are so skeptical about the assertion that the Jedi played an important role in the success of the

Republic. I liked Maggie Nowakowska's argument about the Republic and I think it applies to the Jedi Order as well: If the Jedi Knights were the most respected force in the Galaxy for over a thousand generations, the Order must have been pretty effective. Any organization that can be successful for such a long period of time must have been basically sound and eminently worthy. It seems to me that the Jedi Order deserves to be rebuilt. I believe that even the skills of a few Jedi Knights would be beneficial to the New Republic. Even without knowing all of the abilities of Jedi Knights, I can see the Jedi serving as mediators, ambassadors, investigators, Truth Readers (important in trying to guarantee that justice is served), covert operations experts, members of a specialized police force, and, superior pilots, among other things. Also, a Jedi's ability to "See" possible future events and their "insights" and feelings about Present and future events could be invaluable.

I'm in complete agreement with Maggie's comments about opinions expressed about the Jedi in the films. The Alliance *does* seem to have a positive attitude about the Jedi. Matthew Whitney also points out that the Jedi slogan, "May the Force Be With You", was utilized by the Alliance which seems to affirm a positive attitude about the Order in general.

As for the Alliance's reaction to Luke in particular, Luke was just a *potential* Jedi Knight in ANH and during most of TESB. It's very likely that although the Alliance respected and valued Luke as a pilot and leader, they may have doubted that Luke would ever become a full-fledged, card-carrying Jedi Knight. With the death of Kenobi, it may have been assumed that there was no one left to further Skywalker's education in the Force. M.J. that may have been why (as far as we know) no one asked Luke about the Jedi (not that he would have known very much!) or commented about his lightsaber. They may have guessed that this was a hurtful topic for Luke. It was Skywalker's greatest desire to become a Jedi Knight, yet it was most likely an impossible goal. His fellow rebels didn't want to purposely cause Luke unhappiness, so they avoided painful topics.

After Luke's training on Dagobah (as Maggie N. says) Luke *is* accepted and left to go about his "Jedi business". The Alliance utilizes Skywalker's talents when he is able to be with them and accepts the necessity for his absences when he is not. For example, when Luke returned from Dagobah after the rescue of Han, he was allowed to attend a vital strategy session, no questions asked (even though he was late), and he was permitted to participate in an important top secret mission with no objections from anyone.

It's possible that the Jedi may always have worked with the Military with the understanding that they were free to

make their own decisions, within reason, Luke may have been free to "lend a helping hand" wherever he saw need and felt he would be an asset, with the complete agreement of the Alliance leaders. As Maggie says, allowing Luke to "be about his business" is a very positive attitude about the Jedi (...and about Luke, I think). I agree with Amanda Palumbo too: Alliance didn't have the "luxury of coddling" any of its members. Everyone's talents were sorely needed, and if that meant risking a Force-gifted individual, it was a necessary risk.

While members of the Alliance have pro-Jedi attitudes though, I'm sure that many other citizens of the Galaxy do not, due to Imperial propaganda. (I agree with Z. P. Florian here.) One of the major means of turning whole generations of citizens against the Jedi was probably through the Imperial schools. The children and young people were probably taught that the Jedi were monstrously evil and had committed all sorts of atrocities. The Old Republic was probably vilified as well. A penpal asked me recently if I felt that teachers would be willing to teach children blatant lies about history and about groups of people. My reply to her was that in my many years in education, most of the teachers that I had come into contact with were basically good and moral people who would not willingly teach lies or falsify history, especially when those falsehoods could cause irreparable harm to reputations or even physical danger to groups of people. However, I do think that the Emperor could have gotten the instructors that he needed to discredit the Jedi and the Republic in several ways: (1) Some would have done it if the price was right. (2) Some would have done it if their safety or the safety of their families was threatened. (3) The Emperor probably would have found a way ("Forcefully", if necessary), to brainwash other teachers and reindoctrinate them into truly believing that what they taught was the truth. Now, if the masses of children and young adults in the SW galaxy have been indoctrinated for nearly two decades to hate, fear, and distrust the Jedi (and the Republic), it's going to take a very long time to repair the damage to the reputation of both. Luke Skywalker's task in reestablishing the Jedi Knights is not going to be an easy one! A lot of attitudes are going to have to undergo a *lot* of change!

Well, I'm afraid I've "overstayed my welcome" again. It's *definitely* time to close! I'm sorry that I broke my promise to be brief, Cheree! I'm sure you wish that this "born-again" SW fan would have just stayed away!

Have a delightful Fall, everyone! I hope that by the time you read this, the Cleveland Indians will have won the World Series for the first time in my lifetime!



The Fragility of Republics

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August 18, 1995

Aha — LoC writing time again. This time I have to hurry to get the thing typed. Only 2 more weeks and I can finally take my yearly “time out” and haunt the realms of fellow STARWARriors Wathne, Treleaven and Wingo. (I'm going to regret this!)

Seven Deadly Sins... plus addendum by Cheree: Great. I look forward to the next installment. But isn't it rather sad that such guides need actually to be written to make fandoms work?

Errata... Ah — 1998. Guys, not wanting to spoil the fun, but I'll believe it when I see it. Until then I'll have another cup of tea and a cookie, please.

STAR aWARDs Ceremony: Congrats, everybody. I love the photos. Now if Georgie L. comes up with new creatures, I know where he did get his inspirations. (Oops, sorry... I'll take it back. Please stop throwing dead Bothans at me!)

Michelle Malkin: Thou shalt not LUST. Therefore, go and apologize to Lord Vader immediately.

Matthew Whitney: I bought the new book *From SW to Indy...* Terrific reference material for all SW artists. At least now I know how many wrinkles make up a Weequay face.

About your question on Obi-Wan's appearance to Luke on Hoth: Since Luke seemed somehow surprised to hear “his master's voice” while frolicking in the snow it seems very likely that Ben remained in Nirwana for the whole time between the blowing up of the first Death Star and the Wampa attack. Guess the ole wizard spent the months in between by wintering in Florida like other people his age.

Regarding your next question on what went on during the 6 months between TESB and ROTJ: Leia learned Ubesian for her role as Booush, the bounty hunter. And Luke spent those 6 months in a military slammer for going AWOL directly after the attack on Hoth. He never informed anybody of his Jedi training on Dagobah!

On “Earth-izing SW”, I largely go along with you, but must say that *sometimes* (not *always*) a footnote is really the better way of explaining what needs to be explained. A footnote I can either read or skip — just as I please. If I'm not desperate to know just how many gun turrets of what type a certain bulk cruiser of whatever provenience has, then I'll just read on and ignore the asterisk behind the

fancy name. What's much worse to me is when all the information about something/someone is inserted in the story, thereby interrupting the flow of proceedings. I hate it when (as unfortunately quite common in books on warfare) the author puts a full stop to the mounting suspense of a kamikaze attack just to tell us in epic broadness all about the technical data of the involved flying machines and of the piloting skills required to make them soar.

Maggie Nowakowska: The difference between pro and fan lit? Maybe I expect too much from a person who gets paid for writing (from the misconception that if I'm having fun concocting my — however mediocre ramblings — a pro author must have fun, too when writing SW stories). What I miss most in pro lit is the lack of feeling. Stories are written about what a character does or what happens to him, but not about his feelings, his beliefs, his self-justification for his actions. Fan lit, on the other hand, does not remain “on the outside looking in”, but dares to go inside the fictional characters. Of course, I'm fully aware of the fact that it is extremely difficult to write anything of interest when restrictions of the most severe kind apply. So who knows how I would do (probably fail miserably!) under the given circumstances. But nevertheless, what the pros are cooking is too often lacking in the spice department. As you so cleverly put it: Mundane fan writing.

About the fragility of republics ...

(a) Something that is deadly to any state form (republic or empire) is vastness of size, making them hard to develop and difficult to control/govern. The “Old Republic” of SW fame, spanning several star systems (if not a whole galaxy) must have suffered the resulting problems to an even greater extent than the Roman Empire, the USSR, etc.

(b) Also a major downfall to any republic is possibly existing cultural diversification. If too many different ethnic groups, which do not get along with one another for various reasons, find themselves crammed all under one roof, a lot of pressure by one particular political, religious or ethnic group (former Yugoslavia, ex-USSR for instance) is needed to keep them in line. As soon as the pressure is gone: WHAMMO!

(c) The third pitfall is, that in democratic republics the people (or representatives of said people) are usually all pulling on one rope — but unfortunately not all into the same direction! And the friendlier, more liberal and people-oriented politics in such republics are, the easier they will be misinterpreted as an invitation to “do as you please and take what you get”. Too many folks, it seems, are mistaking democracy for anarchy. When this has gone on for quite a while a new “strong man” (single person/party leader or military group) will appear on the scene and

"bring order to the galaxy". This often finds the approval of the so-called "silent majority" in the republic. And like taking for granted that a parental "yes" to a request for 1 cookie after dinner also applies to 5 cookies before dinner, the new man/men in charge will not stop sweeping with an "iron broom" after the initial "cleansing" is done. Automatically whoever is in power assumes that it will also be OK with the people if borderlines get redrawn, new laws installed and old ones changed or scratched as it pleases the "big cheese". By the time the majority finds out that the new leader(s) don't exactly live up to the expectations, it's usually too late to stop the one(s) in charge. Disillusioned (after total disaster of the economical kind or after a devastating war) a new try is made at bringing back democracy. The shock of having barely survived a disaster (politically and otherwise) makes people stay in line and appreciate democracy for a good number of years ... until deterioration of democratic values along with disillusionment in the "new order" begins to set in again with the fading of memories of negative experiences during the "good ole times".

As much as I go along with you on your excellent explanations regarding the old/new Republic in the SW universe, I must say that my opinion on people remembering that extremes aren't the norm does differ a little from yours. I rather get the impression that memory is a very individual thing, directly related to one's very own experiences and not easily passed on to following generations or even other individuals of the same generation. (Try telling kids of today that there was life before TV!) Considering that "time heals everything" and that memory glorifies even the hardest of experiences, it is more likely that every generation will (maybe must) meet it's very own Waterloo for lack of remembrance.

Gads ... politics!! Stop me before this gets serious.

Louise Turner: You are of course right with your statement that civil wars are a different game altogether. But even talking "regular" wars: considering that opinions on what's acceptable behavior and what's not have changed dramatically over the years, our wars of the past would probably look quite differently were they fought today. So who knows whether today's adversaries in any given "regular" war would share drinks and even laughs in neutral ports.

And while we're at it: Since mentality differs in people of different ethnic backgrounds (a Masai warrior setting his priorities much differently than a Norwegian, and what might seem outrageously cruel to a Martian might be ok to a Klingon), and since social status, education and traditions do affect our ways of thinking I think that the escalation we have seen/still see taking place in wartimes are, among other factors, related to the personality of the people involved as well. How much would that affect the SW

adversaries? For instance, it seems to be perfectly acceptable for any Ewok to eat his enemies.

And, now that I come to think of it: Does the term "civil war" really apply in the case of SW? After all, in SW we see a seemingly all-human Empire fight against a mixed bag of rebels. Why is that? Are all non-humans on the side of the rebellion? Are there Imperial troops (for reference, see the Ghurkas fighting so bravely for the British in past wars, or the famous French Foreign Legion) that are not "all male, all white, all middle aged"? Does the Empire have it's very own troops made up of "foreign" volunteers?

And can warfare between humans and Wookiees (or Ewoks, Mon Calamari, etc.) be considered "civil warfare"? (Could the Indian wars of the Old West be termed "civil wars"? Is it fair to assume that fighting even between two separate planet systems is "civil", as long as both planets (countries) are members of the same Republic/Empire — no matter whether forced into the same by political repression or not? (See the Russian/Tchetchen conflict) And would a civil war not require first of all a formal secession of certain countries/planets/systems from the union? Isn't this "civil war" in SW more like the (bloody) quelling of an uprising, lacking a formal war declaration resp. a formal proclaimed secession?

Egad — another can of worms opened. I ought to shut up.

About the ducks, dogs and other beasties... I refuse to view the Ewok movies as part of the SW saga. I see them merely as vehicles that came surfing along on the immense wave of success the SW trilogy stirred up. Something to squeeze more money out of kids' (and parents') pockets.

Minky: "Darthie" ... in pink nubuk? PINK??? All of a sudden it gets warm in here, don't you think? Anyway, the JC Penney folks either ought to rename that pretty shoe or give that name to something more fitting, like black riding boots for instance.

Nancy Stasulis: *Terrific cartoon!!* I love it. Keep up the good work.

Ming the Merciless: Like your answer to Minky — about the policemen/Jedi. Excellent point.

By the way, in case you forgot again: You are the publisher of *Bright Center...*, which is set in the SW universe. You know the SW saga, do you?

The mind is the second thing to go!

And on a final note: There is (and you all have seen it of course) a *new* timeline in the last issue of the *SW Insider*. Now Uncle Georgie is giving us his opinion on what happened when. Only ... it raises more questions than it answers. Obi-Wan was, according to George, in his 60's during ANH. Darth is 20 years younger. Full stop here... so that means that the old codger Luke found when taking that helmet off was a man in his mid- to late 40's???

BROTHER!!! And when he was in his early 30's when he and Ben battled it out at that lava pit of ill fame, then he must have become a daddy while in his 20's, right? Because Luke and Leia are 20 at the beginning of ANH. Hm, so if the twins were born *before* he became a Dark Lord of the Sith, then he *must* have known about the kids... or did Mama Skywalker wait until her hubby was on an extended business trip to Dagobah to deliver the babies and have them brought out of the country? *That* timeline, dear George, didn't do us much good, I'm afraid. The man loves mysteries. Besides, the man is ruining my wonderful SW calendar that I made for myself as a reference list.

And yes, I have another clue that Anakin knew about his son. Or why else would Obi-Talk-through-the-hat-Kenobi tell the kid, "Your father wanted you to have this when you were old enough, but your uncle wouldn't allow it!"

Enough of that. I'm out of here. All of you I didn't address personally this time around: please feel hugged and kissed. Keep your spaceships flying ...

First LoC

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This is my first letter and I'm glad to be joining the fold. Enjoyed Z.P.'s book review and the Seven Deadly Sins of Fandom. I haven't been around long enough to commit many but I'll try my best. Loved the MWC pictures. Neat to see what some of my favorite authors look like. Loved the doll pics. I'd be curious to know what other dolls were used to make the characters. Especially Lando. Who'd you use? Maybe Debbie could let me know in the next issue. Liked the E-Mail addresses. Could you include mine: FREDERIC@QVSD.K12.PA.US.

Laura Virgil: Keep dreaming and working. You'll get to work for LFL or some other cool place one day. Thanks for sharing your story.

Jacqueline Taero: I think Yoda did know that Obi-Wan was training Anakin. Ben probably asked Yoda to train him, and when Yoda refused, decided to train Anakin himself. In ESB Yoda says that Luke is like his father, implying that he perhaps had known Anakin personally. Perhaps Anakin had even begun training under Yoda, but was expelled when Yoda realized the danger. Maybe Anakin then went to Ben to finish his training, perhaps even lying and saying that Yoda had become ill? Story idea anyone?

Mary Jo Fox: Amen to your comments about fan vs. pro fiction. Liking or not liking pro-fiction does not make

one a "real fan." I take offense at someone else deciding who's real or not. Same goes for inclusion of pro-writers characters in a 'zine story. Nothing the fans write is canon anyway, so writers should include whichever characters they enjoy writing about. Some folks have been writing for years in their own post-ROTJ universe and I welcome their views along with the pro novels and fans who use the pro novels ideas. Then I incorporate them all into my own universe and that's the best part. (I once had a dream to take all my favorite fan stories, photocopy them, and place them in chronological order. It's good that I don't have the money to do that or I'd never got anything done.)

Also, I don't get the people who resent Leia. What's the point? I liked your comparison of fans who are militant in their dislike of characters to *Misery*. That was on the money.

Debbie Kittle: How'd you make your Lando doll? I thought I saw him in one of the pics Cheree ran. Completely agree that the pro stuff is written for a general audience and under some pretty heavy restrictions. No wonder some aren't happy with the way it turns out. Good point about writing to pro's to let them know what you think, and about being polite. Screaming about how much you hate the pro novels gets old after a while too. A friend of mine can't say enough bad things about Timothy Zahn and frankly I'm tired of listening to it. You didn't like it as much as I did? Fine. We don't have to agree 100%. Now can we move on please?

Barbara Anderson: Good comparison to pizza. I like to have all possible SW writings to look at. Then I can take the stuff I really like to heart, be it fan or pro.

Matthew Whitney: The reestablishment of the Jedi should not be a given. Anderson briefly touched on this in *Jedi Search*, and I've seen it explored in fanfic even to the point of putting a death warrant on Luke. The truth would probably be somewhere in between, perhaps officially sanctioned though some extremist might send a sniper after new Jedi.

Maggie Nowakowska: Lando does deserve better than the pro novels. Some of them totally ignore him. I've liked your fanfic Lando better: he's much cooler (not simply a dweebish greed meister) and shrewder. You don't get to run a big-time, slightly shady, gas mining outfit by being incompetent. I especially objected to Anderson's portraying Lando as falling all over Mara Jade even though she was clearly not interested. Roger MacBride Allen started out playing him for laughs, though I'm hoping he gives Lando a lady friend in the third book.

Was a little concerned about your use of the terms "mundane fans" and "in the trade" fans. You probably didn't mean anything about it, but labels really bother me.

Yes, let's have all new actors for the trilogy. Kenneth Branagh is just fine, but I'd much prefer a near-unknown

as Ben.

Louise Turner: I got your "Human League" joke.

Carolyn Gollidge: Congrats on a pro job. I'll definitely be picking up that issue of the *Journal*. You're a perfect example of why A. C. Crispin shouldn't knock fanfic.

Cheree: Liked your comment about male and female fans liking different pro novels. I am wondering if males in general tend to like the pro novels better. Comments, anyone?

Tim Blaes: Yes, my brother in comicdom. Have you read *Oh My Goddess*, *Caravan Kid*, *Mermaid Forest*, *Hulk*? These are just a few of my faves and I've been jumping up and down for joy with the release of the *Starblazers* comic. Anybody else out there think that was just about the best animated thing ever done? Part SW, part Trek and part something else. Highly recommended.

Z. P. Florian: I think Leia's advice to Luke to "run away" was in character. Yes, Leia was one tough gal and a true warrior, but she was also fairly ignorant of a Jedi's capability. She probably thought Luke didn't have a snowball's chance on Tatooine of turning Vader back or defeating Palpie. She was using common sense, and maybe also protecting Luke from turning to the darkside. Also, she had just found out Luke was her brother, the only real family she had left. How could she bear to lose him too?

Marlene Karkoska: Yeah, DE II left me kinda flat. No real resolution of the problem. I hope he's just setting up for something good in DE III. Re: Luke's weird characterization in *The Crystal Star*: wasn't he supposed to be acting so out of it because of his close proximity to Waru, or did I just interpret it wrongly?

Anyone and Everyone: I'm enjoying Dark Horse's *X-Wing Squadron* and *River of Chaos*. Anybody else? Jabba the Hutt and Droids are okay, but kinda like light beer, less filling. The new Kenner figures will be out soon, so I can finally own a Threepio who stands up instead of the weak-jointed original I've been suffering all these years. No Lando or Yoda though. Maybe in the next batch. I'm reserving judgment on *Shadows of the Empire*. It's hard to get into a computer game as canon and I'm afraid I'll be disappointed.

Take care all.



Intriguing Group of Fans

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Galactic Greetings! I received my first SE (#42) this month and I must say that I have never before witnessed a more intriguing group of SW LoC's! It has certainly inspired me to write and jump on the SW discussion band wagon, so to speak. But first I'll briefly go into my "SW background". I was only a youngster when SW first opened, but when I finally "discovered" SW when TESB came out I was hooked for life (I was around 7 or 8 then. In fact between my mom and my grandma I was able to view TESB on the big screen 15 times; not bad for a kid.). I have never considered myself as being a "new" fan" because I have been one nonstop for the past 12 years or so although I'm not necessarily an "old" fan since I wasn't old enough to know anything about it at first. Is there a term for this situation?

Before I go on I'd like to ask a question (and my apologies for not already knowing as I get the feeling [the Force perhaps? <grin>] I should.) What is the Dead Bothan Society? How/when and why was it started? Also what does JAM/CML stand for? (*Ed: The Dead Bothan Society is the tongue-in-cheek name chosen by a group of East Coast fans, roughly centered around Washington, DC. JAM/CML was coined by Maggie Nowakowska and means "Just a Movie" and "Changed My Life."*)

Jacqueline Taero: If Yoda didn't know Obi-Wan was training Anakin it may be because Jedis can't foresee everything. When Luke asked Yoda if his friends on Cloud City would die Yoda replied that he did not know.

Concerning the affects of Alderaan's destruction on people of other worlds; besides the terror which they surely would have felt I imagine that a few people at least would try to find the means by which they could go to planets or moons far away from the DS that were of little or no importance to the Empire (or ones that were of great importance to the Empire depending on their point of view). Perhaps, in their panic, they turned to or rebelled against their own leaders.

Since when did the Empire care about public relations? Especially since they had the DS and very powerful "wizards" from the Dark Side (Palpatine, Vader). They probably didn't care who knew about the destruction of Alderaan. With the power the DS held some of the Empire probably thought of themselves as invincible.

A. G. Steyn: I don't think that Darth Vader was Beru's type. I think that Owen's disallowing talk of Vader in his

house was because he knew what Anakin had become and feared Luke would follow in his footsteps. Perhaps Owen was even *friends* with Anakin and had become angry and unforgiving of the fact that his friend had turned to the Dark Side.

I enjoyed your paragraph on the Jedi Children, very funny — and true!

Everyone: Re the answers/comments about Luke being unemotional concerning his guardians' deaths. I enjoyed everyone's comments and feel that they are all equally valid. The question could also be put to Obi-Wan. He was Owen's *brother* yet he was more unemotional than Luke. Of course he lived on Tatooine also and had fought in the Clone Wars and had seen death, but still. In fact he even tried to deter Luke from going back home! Could it be that he knew Luke's destiny was instrumental in saving the galaxy and that if he were to fulfill his destiny he should let Owen and Beru die lest he stay on Tatooine until it was too late? Comments?

Someone asked about the time between movies. Why did Obi-Wan wait so long (3 years) to tell Luke to go to Dagobah? Perhaps it was a preparatory state for Luke. He may have needed those three years to learn first hand what the Alliance was all about and discover what he truly wanted to fight or even die for before going off and learning how to use all this power and not knowing what to do with it. I believe that it was the knowledge/memory of his friends (the friendships he developed during those three years) that helped him remain true to himself and stick to the Good Side of the Force.

Why did it take so long to rescue Han (6 mo. to a year)? If you notice Jabba accepted Leia (as the Bounty Hunter — I can't recall the name. Does anyone remember it?) into his palace — *but* he did not trust her. However, we see Lando as a guard in his palace and he was even one of the ones to push Leia up to Jabba after she was caught defreezing Han. Lando was obviously in a position of trust (if Jabba trusts anybody at all). It would take at least 6 months if not longer to gain that kind of trust and to be able to inform his comrades just where Han was and the goings on from within.

Marti Schuller: Loved your comments re Luke as a survivor.

Tim Blaes: What is "Leia vs. Murphy's Law"? Did you write it? I do read comics other than SW. My favorite series is *Angela* (three *Angela* titles — a spin off from *Spawn* #9). I also like *Elfquest*, *Ladydeath* (sometimes), *Shadowhawk*, the *X-Men* (some — I dig Wolverine and Storm. I like the *Age of Apocalypse* series also), etc.

Back to the SW aspect of comics — there are many SW comics that were published during the 70's and 80's that can still be found at collector shops. The latest one I saw (the comic version of ANH) was odd sized and was up to

\$20.00. I didn't buy that particular one, but it's interesting to see what's out there.

Z. P. Florian: Vader wanting to eliminate the Emperor to bring peace to the galaxy? No way! He wanted to rule in the Emperor's place! As he told Luke, he wanted to rule the universe as father and son and if Luke wouldn't rule with him so be it — it wasn't going to stop him.

As for Leia suggesting that Luke run away I believe it was said more out of shock of what she just learned than out of her truly meaning it. It was also out of concern for Luke since she knew full well how powerful Vader was. But, if you note, she also corrected herself by saying "I wish I could go with you" meaning go with him to face Vader. Let's face it, all of a sudden finding out that your dear friend and comrade is your brother, learning that the evil Dark Lord of the Sith is your father and that this new found sibling is going to battle him is a lot to take in in such a short space of time. Also, before, her bravery mostly had to do with herself. Yes, *she* faced Tarkin and Vader with insults. Yes, she withstood the mind probe. She killed Jabba. For the most part these things affected her. If she failed then she would die and the Alliance could send another. But could Luke defeat Darth Vader? Would she lose the friend of only a few years and the brother of only a few minutes?

Marlene Karkoska: What was the Great Church of Ford/Cathedral of Luke controversy? Why/how did it start? I've not heard of it before. ((*Ed: After ROTJ came out, a fierce debate arose in SW fandom between a group of fans, who were rabidly devoted to Harrison Ford and thought Han was the real hero of the trilogy and that Luke had fallen to the Dark, and another group of fans who were just as passionately putting forth Luke Skywalker's cause. It descended rapidly into full-scale war and turned very ugly. SW fandom is still suffering the repercussions of it. Let's leave it dead and buried — where it belongs!!*))

I enjoyed the examples you gave from the SW radio dramatization. I haven't been fortunate enough to hear/own it so it's great to hear snatches of it.

Everyone: I used to wonder why the 3rd movie was called ROTJ. Is it because there were no Jedis left after Yoda died until Luke fought Vader and thus became one — hence the return? Or perhaps was it because Vader turned back to the Good Side of the Force before he died? I think it had to do with both. Within just a few minutes we had the return of the Jedi in general when Luke fought Vader and did not turn, and we had the return of Anakin when Vader destroyed the Emperor to save his son. So within this small time frame we had two returns. This is the only thing I can think of. Thoughts anyone? Comments?

Until Next Time — May the Force be with You in your Sky Walk of Life.

Painful to Read

Ming Wathne
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September 23, 1995

Hi again, Cheree and all. As usual getting this in later than hoped, but this has been one Bantha sized summer. Marie Treleven has been to see me 2 times. Decided she could not see me suffering anymore with the K-oss I had in the Library, so she made a trip down and we spent 3 whole days sifting, and organizing and getting at least 70% in some semblance of order. We went to a small con in LA and had a blast too. Later this summer Anette Steyn arrived and we spent 4 days together driving around and viewing Harrison tapes, and doing SW things, reviewing stories for B.C. #6 and just having another great time.

On top of that had a couple of surprises when the local TV station called and wanted to do an interview on the Library. It was great fun, being wired for sound and watching the camera man angle around in the 20 inch spaces between shelves. No sooner was that completed than the local paper came out to do an interview. Said he wanted to stay about an hour and was here for two and a half. Am waiting now to see results if any.

So much for personal. Now...

Jacqueline Taero: Elegant weapon. Well in any area where weapons are routinely used or carried you would tend to equate function and craftsmanship. Luke had a weapon when he went after R-2. It is likely he was more than familiar with its use and probably that of other lethal equipment. Pilots compare planes, auto drivers compare cars.

Long term psychological effects — a sense of insecurity!!! Man has been living with that since the start of time. The insecure feeling could not be any different than knowing your home might be destroyed by a hurricane, or earthquake, or bomb as in WW2 or Mt. St. Helens. You know there is nothing you can do about it, so you don't think about it.

Marti Schuller: As always the problem of evil is, exactly what is it? We are told Palpatine was evil, but exactly what did he do to show that? Eat babies for breakfast? He was a politician. Did he really start out with a good idea and end up with the German or Russian political situation or was he simply an egomaniac who could not see any of his wishes throttled?

Debbie Kittle: Well until we know what spice is (was) we cannot really say if Han was a good or reprehensible person. Prohibition made bad people out of perfectly

honest citizens because it was set to run many people out of business. It made a perfect set up for the gangsters to come in and set up shop. Could be the Empire did some such thing with the spice?

Barbara Anderson: Yep, line the mynock cages!!!! Come on now — with the good writers in SW fandom, why pick people who either it seems had never seen the movies, or didn't care diddly about them. The stories themselves might have been good, if they had only used the characters as they were originally developed. As it was the books were painful to try and read.

Michelle Malkin: Cheers and Cheers for you, lady! I really have a thing about authors who started or continue to write in fanzines and then pan them. This type of action is not only ungracious, it is downright stupid. Several of the authors who have won acceptance in the pro world started out as fan writers. I think this should encourage others to try their hand at writing. Whether they ever make it into the Pro (if they want to) or not is immaterial; they are at least writing.

Matthew Whitney: Well, being a dyed in the Bantha Fur SW Fan, I am looking forward to the next film, but I must admit not with the enthusiasm I did before the new books came out!! Why do I have this sinking feeling? Could it be that we all know Lucas is more interested in the technology involved in the films, than the actual stories? As for the use of made up languages, well, as usual I am two faced about that. If one uses a made up word such as "Zork", that should be explained, but I have a built in bias against stove (use cooker, heater, etc.), bathroom (that is really English! is the person really taking a bath or ??). Sano or necessary do very well here. Gun, sword, knife are good, descriptive words. Best I believe to think about the word you are using, made up or other wise!

Maggie N.: Well, the SW group is really trying to get new fans involved, but it is sometimes an uphill battle, and, Maggie, please contact me about *Scoondrel*. The Library does not have a full set, and neither do I. And thanks for your ideas on the POV of older fans and what they got out of the films. Trying to fit modern day interpretation on previous eras is ridiculous. Like asking Henry Ford why he could not see that his model T could use a Turbo engine. What we saw, what we experienced, what we got out of the movies were all seen through our years of living, our experiences, and our cultural upbringing.

Louise Turner: Space Wedgie. Hey, I like that!!! The same thing is happening to Boba. It's great. There are a lot of other characters in SW, and we are just loosing the strings and starting to write about them, and adding new ones also, and giving the universe a history. I hope you can refine your interest.

Carolyn Golledge: Congrats on your West End stories.

Gerald Crotty: Got a chuckle out of the alien girl friend

bit. What is Alien? Some one from another planet, another species? Sounds like our local Native American (Indian) problem, who have recently had to lower their requirement for being Indian to 10% as there were not enough of the 25% Indians to make a tribe.

Donna Frayser: Hi. Well, we do not see eye to eye on using strange words in the SW Universe. Earth has a 24 hour day, but other planets could have variations. Using hours, seconds, minutes is OK. As an editor I would accept that, but a time part is more acceptable, because we are not describing the length of that time part. What if you had a day that was 23 and 3 quarters hours long? As for first meal — well, not all cultures have a breakfast in the morning. Many have a first meal at noon or some have only one meal a day, so a first meal really does make more sense.

Z. P. Florian: Words of Fear. Well, if you were one of the universe's top gangsters, would you be likely to categorize your police force as friendly? The Jedi were the police force of the Galaxy using their mind tricks instead of weapons if they could, but that apparently did not work with some species. Love your grammar, Lady!!

Marlene Karkoska: I am not surprised at the crowds the showing draw out. Every few years the Trilogy is shown here in Santa Barbara and always the line goes down around the corner so to speak. People love these movies, especially when they have the chance to see them on the wide screen.

Well enough. If I don't stop soon this will become the letter that ate New York.

Remember Alderaan!

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September 21, 1995

I know. I know. I move more often than the Rebel Alliance. What can I say, except that this move will shorten my commute from 50 min. to 10 min. each way, as well as provide better landlords, more space and lower my rent without sacrificing quality. It's worth it, and believe me — I HATE moving. I'm really hoping to have a Dead Bothan House Warming party sometime in the not-too-distant future; maybe New Years, or do you still want that dubious honor, Liz S.?

Another bit of good news: I am formally adopting two beautiful kittens shortly after my move. Both are male, around 6 months old at the moment, and although from different litters, they are obvious buddies. I suspect they

are Angora (Ankora), even though they are not the standard white. Macavity (Mac) is solid — I mean *solid* — black with gold eyes, and Gusset (Gus) is solid grey with green eyes. I'm very excited to have new additions to my family.

Awright, who sent in the "lovely" photos from MediaWest?! Jennifer M.? Debbie K.? (I want a copy of the one with the bunny slippers!)

Jacqueline T.: You brought up some good questions re: everyone's reaction to the destruction of Alderaan. I've given a lot of thought to just that subject, and have been trying to incorporate bits into my own writing. One possible reaction could be similar to our own regarding the atrocities taking place in countries like Bosnia, or the step-by-step invasion of the Nazi regime and Imperial Japan nearly 55 years ago. One massacre here, one crushed protest there, each incident followed by a statement of disapproval but no positive action to prevent more of the same. But eventually, the cumulative bloodshed is simply too much to ignore, or more likely there is a direct assault that finally provokes a reaction. Couldn't it stand to reason that the Empire's growth had simply been tolerated, until its rash destruction of Alderaan ultimately lead to its own downfall? No doubt most people not directly affected by what the Empire had done up to that point held the same opinion that Luke initially did in ANH — it's tragic and sad, but far away and I've got more important things to worry about. The bold destruction of a relatively innocent planet, however, might bring home the very real threat of Imperial domination — just as cries of "Remember Pearl Harbor" rang out, so might "Remember Alderaan." People and planets previously hesitant to become involved or chose sides might finally join together against a common enemy. How ironic that the Empire's ultimate display of aggressive power would result in its own undoing. A bittersweet victory for Princess Leia and her fellow refugees, perhaps, but a victory nonetheless... Oh well, it's only a theory.

A. G. Steyn: Wir alles Deutsch sprechen, weil es so viel Spass macht! Nicht wahr? :) Actually, I *do* enjoy it, so I'm always anxious to practice. Every once in a while I spend an entire day thinking/speaking (when possible) in German. In Ulm, um Ulm, und Ulm arum!

Mary Jo Fox: Hear, hear! Vote, vote, vote! Even if you've only read one or two candidates in the entire year, vote for the ones you liked best; the writers/artists/editors put no less effort into their work, just because you didn't necessarily scope out the competition. There must be at least 50 people who subscribe to SE alone (Right, Cheree?), not to mention those who borrow.

There are many, many more who read the 'zines. There's no excuse for *not* participating. Besides, if you really love a person's work, the best way to let them know

it is vote — it's a positive statement that you want more from them. They won't know, otherwise.

Debbie K.: So, when's that Peggy Sue Death-Hawk doll going to make her appearance? (Just kidding — I shudder at the thought!) Anyway, I'm still pissed off about the latest wide-screen cards (TESB). I bought a box, and not only did I *not* end up with one entire set, I was over 30 cards short!! 30 out of 120 (or whatever!) is pretty rotten, if you ask me. Besides, the majority of them (what I've seen of them!) are either special FX or extremely dark exposures, to the point that all you might see is a shaft of red or blue surrounded by black. I can count the number of good Han shots on one hand. They're nowhere near the quality of the SW set, and I'd had such high hopes since TESB is my favorite film. It's sort of killed any desire to pick up the ROTJ cards whenever they arrive... The JPark dinosaur is dead??!!

Barbara A.: "Epiphany," huh? I can't even *say* that! But your description of MediaWest this year was spot-on. I've always taken an active role in blurring those lines between the SW cliques (for lack of a better term), and am truly thrilled to watch now as everyone starts to mingle. Although fascinated by how differently each and every one of us views and interprets the SW movies, I've never understood why we've stayed so diligently (almost militantly) divided along those lines of preference. "Star Wars is as Star Wars does," as Bobba Gump would say.

Michelle M.: Sorry about the mixup, but I'd meant male/female writing teams within the SW universe. I only know of a handful of men involved in active SW fandom, and half of them are artists.

Matthew W.: Hmm. Books vs. CD-ROMs. There's no competition. There's nothing I love better than to relax in the bathtub with an electrical appliance.

Seriously, there's no argument that computers have had an enormous affect on our lives, and I'm not knocking them (I'm about ready to sell my soul for one in fact) but there is still a long way to go before it can compare to the invention of the printing press. For example, has the literacy rate gone up or down since the advent of the PC, as compared to books? How many people claim to have developed cancer from the radiation given off by a good book? Then there's the question of cost: (1) How many households actually have a PC? (2) How many people regularly buy a new release in hardcover, when they average \$20? How many cringe at the price, even as they do so? (3) Despite constant talk of how the cost of production of Compact Disks has gone down, why hasn't the price of a typical music CD (\$14) dropped in the past 10 years? Can we safely assume that the same will happen with CD-ROM "books"? (4) How much would a new release on CD-ROM cost, \$20 or more? Who hasn't complained at one time or another that they remember

when books cost only \$3.99, or \$2.99, or even (imagine!) \$.99? How ready are you to rush out and plop down \$20 or more for the latest fast-read pulp by Crichton, Koonz or King? (5) Will we have to accessorize? The most I've ever bought in order to read books was a bookmark. Finally, yes, the technology may save a few trees, but the plastics, metals and various other compounds used to make a CD aren't exactly grown in the backyard either. All in all, I agree fully with the value of containing entire encyclopedias and dictionaries on disk, but as for sitting at a desk in front of a glowing screen in order to relax with a novel, it will never compare to reclining at the beach, in the living room, or late at night in bed.

Maggie N.: Man, I'd love to sit and talk with you some time! You're absolutely right in your response to my comments last time. I'm not always so accurate in expressing what I'm thinking. Success or failure, like so many other things, is relative. Obviously the Republic had to be extremely flexible to endure for so many generations — the rise of Palpatine could simply have flexed the Republic to the snapping point.

Louise T.: Continuing on about Imps/Rebels in a neutral setting... Is the situation in SW truly a civil war? Granted, I myself am guilty of referring to it in those terms within my storyline, but that aside, consider this: If the Stormtroopers are indeed clones, then the battles aren't really brother against brother, but rather brother against himself... But seriously, the Alliance itself consists of innumerable planets, cultures and species — perhaps the only thing they have in common is that they don't want to be ruled by the Empire. A civil war (a misnomer in and of itself) is basically one culture or country, split by ideology or politics, etc. Even the war in Bosnia is not really a civil war, but rather a normal (sic) war of aggression, since those participating are not nor ever were of the same culture. The unity that was known as Yugoslavia was forced upon them, just as the Empire was forced (no pun intended) upon the SW universe. (If the USA and Britain decided to revolt against the UN, it wouldn't be a civil war, would it?) Yes, if the Stormtroopers are clones, chances are that the war would be incredibly vicious, simply because one side would probably have no sense of morality or mercy, and the other (the Rebels) would view their enemy as less than "human". On the other hand, if the Stormtroopers are made up of conscripts, volunteers, or otherwise free-thinking beings, there is a chance that they might still share common ideas with the Rebels (those conscripts had to come from somewhere) — this doesn't mean that the war would be any less bloody, only that there would be no absolutes... Ah, but there's an idea!! What if the Stormtroopers are nothing more than drafted soldiers, with no particular conviction towards the Emperor (a.k.a. the Wehrmacht of Germany vs. the Waffen SS)? That

would certainly explain why they can't hit the side of a sandcrawler at 50 paces — sabotage of a sort, if you've no other choice... Again, another theory.

Liz S.: So glad you could join us in the Cantina this year! Told you it was fun. That was definitely the best dance yet, and I swear, if it takes all the energy that I can muster, I will get every Dead-Beat Bothan out on that dance floor! By the way, Peggy Sue Death-Hawk *owns* the bar now, so watch it.

Nancy S.: Whoa, Nancy! Are you in my neighborhood? Can we put you on the DB mailing list?

Jennifer M.: Beware, I may yet again spontaneously call and say: (with an extremely thick Wisconsin accent) "Hey, how yah doin'? Wanna come over for a beer?"

Tim B.: re: the (literally) "Dark Empire" comics. I suspect that there was a clearance sale on green paint. Your opinion? By the way, I want to sincerely thank you for unintentionally becoming the night-guard for the Cantina at MediaWest. I know you would rather have had a hotel room, but your sacrifice was much appreciated by all those who had valuable objects and/or equipment stored there, myself included. If you're at all interested in doing the same again next year, the spot is open! :)

Anybody: It doesn't take a brain surgeon to guess how most of you feel about the re-release of the saga with the added footage. I would like to know, however, how everyone feels about the fact that Lucas intends to permanently remove his originals (w/their Oscar-winning editing, mind you) from the shelves.

IMO, not only is this a dumb move, it's a sacrilege — not because it's *Star Wars*, but because it's a completed piece of artwork. What if Davinci came back and said: "You know, I'd always wanted Mona Lisa's eyes to be blue, but I couldn't afford the paint. Now I can!"? Considering the fact that Lucas himself spoke out against Ted Turner's colorization of old B/W films, I find it highly hypocritical that he's decided to alter his own work now. You could argue that it's his work, and therefore his prerogative, but SW was a finished work, packaged and sold. If it were indeed a work in progress, it would not have been released. Of course I'm curious to see the cut-outs, but give me the option, please! What if Orson Wells came back and said: "I really intended a reunion with Rose Bud, but due to financial/technical/time restraints, it couldn't happen — but now it can. We have the technology! So I'm pulling the original you've known and loved for 55 years."? Didn't he catch on that the FX alone didn't make SW a success? There have been many movies more flashy and expensive since SW, but how many of them have had the staying power, or managed to influence an entire generation? Granted, there are times when I fancy his going back to fix ROTJ (which I firmly believe is broken), but not at the cost of the original film,

disagreeable as I may have found it. If Lucas is not happy with his original results, he should make a new film, not tinker with the old. And why is he pulling the originals out of circulation? Is he embarrassed, or just out to make a few extra dollars off a proven product? With any luck, he is going to sell all three new versions of each film (w/THX, w/THX & widescreen, and the new footage) to each indiscriminating fan who's driven to buy anything with the SW logo on it. Not too shabby, huh? To restate, I'm quite livid about this whole topic, not necessarily because I'm a SW fan, and not even because it's a perfect example of capitalism at its most ugly, but because I believe in preservation of original art, be it on canvas, parchment or celluloid. IMO, he is tampering with history, and I find that deplorable and unforgivable. ((*Ed: Personally, I've always thought that Spielberg's revised version of Close Encounters of the Third Kind ruined that film. The original showed a man whose life was rapidly falling apart due to circumstances he neither understood nor could control. The revision took a lot of Neary's humanity away and merely made him a puppet. Consequently, I've never bought a commercial copy of the movie.*))

WELL. I guess I'll hop down off that overused soapbox now — the poor thing's sagging! I feel so much better, having gotten that off my chest, however. Viele Schoene Gruesse to everybody I didn't address directly. May we all meet at Eclecticon. Ciao!

Dead Bothan Social (Not a) Committee

Debbie Kittle
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September 26, 1995

Hello one and all. So much to talk about! There have been quite a few book releases since last SE: Both Corellian Trilogy books (enjoyed them both), 2 new kids books (well done), *Tales/Cantina* (an absolute delight) and the *Cantina Pop-up Book* (adorable with both lights and sound). Hallmark has both the cards (19 as of the above date) and 1996 calendar. Wonderfully done and the cards are a riot. More new toys are out: MF playset, the other 2 heads (Chewie and Trooper), the new figures and the MF that makes noise. I love them all especially the MF with lights and sound. The new figures are nicely done except for Luke. I think it's a case of too much steroids! The POGs have been out and are not that great. Some nice shots (Biggs on Tatooine) but very uneven distribution (even worse than the cards). And speaking of the cards —

the new ESB widevision cards. Whoa, what happened? They are too dark and some of the shots are of poor quality. I can only hope that the ROTJ set is like the first one.

The new THX remastered Trilogy is wonderful! The little green boxes are gone! It is beautiful! I enjoyed the interviews as well.

I liked the character biographies and the 7 Deadly Sins article. Laura Virgil's piece on the LucasArts workshop was nice and it sounds like a great place to work.

Just a quick note before I get to the letters: the weather this summer was disgustingly gross: too hot, too humid and too uncomfortable for me, not to mention a hell of a drought. Right now, it is raining (has been for 3 days) and the temps have been barely in the 60's. Anyone praying for an Indian summer will be tortured!

Jacqueline: Re: Luke, as the only Jedi stranded on Hoth and the brass not doing much in the way of rescuing — it is odd but maybe they figured being a Jedi, he should be able to take care of himself and not have to send out an entire legion and if he were in real trouble, that entire legion could be lost. The needs of the many...

Some interesting points you brought up about Ben/Yoda/Anakin and Alderaan and Tarkin. Yoda had to know about Ben training Anakin. Yoda probably told Ben to leave off, let others more experienced train Anakin. Ben probably felt that he should do it as he had discovered him.

The long term effects of losing Alderaan would run deep. Having never experienced anything like that, I can only guess. It's probably along the same lines as the 2 bombs dropped on Japan.

I can see the Alliance both losing (because they are scared that something like that could happen to them) and gaining (because they are angry at the Empire for the atrocity) planets.

If Tarkin didn't have some of the Emperor's support, then why would DV remain silent and watch as Alderaan was destroyed? Maybe that would not have been a choice had Tarkin asked point-blank. He might have told him to do whatever was necessary to show the true power of the Empire.

A. G.: Eclecticon photo as the inside of Jabba's palace?!? Good thing I was only the palace photographer. It was good to actually talk to you earlier this month and that your trip was going well.

Marti: Enjoyed your comments about Luke's humanity. Nicely put.

Mary Jo: Your comments on the Star aWards was right on the money. Wedding invitations? Good idea.

Barbara: Congrats on the promotion. You put into words the way I feel about SW: That anything is better than nothing!

Matthew: I have that *SW to Indy* book. It is gorgeous.

Maggie: I heartily agree re: "hesitation". I love a good debate and don't want people to stop expressing their opinions. I can see where some people go over the edge and attack everything in sight.

Louise: Glad you are enjoying *Ambush* and the wide-screen SW set.

Wow! Having a whale surface that close to you must have been incredible.

The new *X-Wing* comic is very well written but the illustrators have a problem with Wedge himself. I think they need to talk to Gerald — he does an incredible job.

I do hope you stay in SW fandom!

Carolyn: Congrats!! on selling your 2nd story to West End Games!

Nancy: Loved your cartoon! By now, I've contacted you and sent you the xeroxes of Maggie's article. Being the director of DBP/S(NA)C [Dead Bothan Planning/Social (Not A) Committee], Welcome to the Dead Bothans and the Hub of SW Activity!

Jennifer: Guess what? I am going to have a talk with those Hoth elves. I will beg, borrow, steal, plead and sacrifice whatever I need to in order to get 70 feet of snow dumped on my house (after a fly by at your place). I've melted and I can't get back together! And no, I ain't got no money! Destiny, AU, TRU, K-Mart and Walden's have all mine.

Gerald: Why did Ben wait to send Luke to Yoda? I think Luke had to discover things on his own, come to terms with the changes that had taken place in his life. In the Wampa cave when Luke tries to reach for his saber, he doesn't use the Force first, he tries to physically reach for it. My impression of the scene is that though the Force wasn't first in his thoughts, he may have used it sooner than other times.

As for Han's rescue, it took time to get everyone into place at Jabba's, Luke had to make a new saber and they still had to keep ahead of the Empire. They just couldn't go in and firebomb the place (though they ended up doing it that way anyway).

Cheree: Interesting observation you made about the novels and gender. I think you hit it right on the nailhead.

Donna: Glad you came "out of the closet". :) You should join in more — it's not as painful as it seems.

Tim: The Dead Bothan Society at this point will not become a rock band. Cheryl Pryor was selling our glorious T-shirts at MW this year. Contact her. I think she sold all she had but can order more. And remember, Friday is DB Day at MW.

I read other comic titles besides SW. Maximum Press has just come out with their new BG comic which is cool and I read a couple of ST ones as well as *Conan*.

The case of Winter (not the season but the person), I don't really dislike her but I won't rally behind her either.

I was so sure she was Delta Source. I pride myself on being able to guess "who done it" more times than not and when Delta Source turned out to be a tree, I got mad. I guess I am transferring some of my anger at the author to the character.

Z.P.: I liked *Voyager* until all the reruns at the end. No decent ender for the season. I think they screwed it up BIG time! I just hope the 2nd season is done better. I have enjoyed the few new episodes I've seen so far.

Marlene: Hi and welcome. The zine bibliography is put out by Judy Yuenger. Check the Mos Eisley Marketplace for price and address.

I disagreed on some of your points and agreed with some of your points on the pro novels. I did enjoy reading your opinions.

I read with interest your remarks on Luke and his sterility. I can see your view on it but I can also see Marti's.

Amanda: No 2nd or 3rd jobs yet but soon. Thanks for your comments on the doll exhibit. A national tour? Groan!

I have 5 Han winkie cards now (thanks to you and Marti).

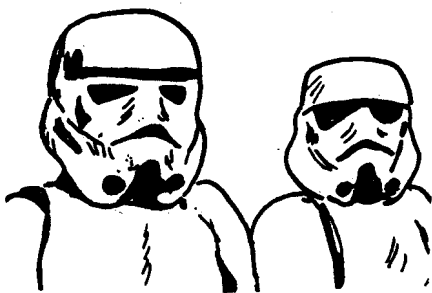
My filks are for reading/singing, not swimming :). Glad you're enjoying them.

Just a few more comments and then I'll sign off. This year will be my first SW Christmas and I am anxiously awaiting all my toys and gifts! I hope everyone has an excellent Holiday Season.

If anyone wishes to purchase any of Louise Turner's zines, please contact me. Louise and I have an arrangement in regards to the money so please send your checks made out to Deborah L. Kittle and I will pass on the order to her. It's easier for her to cash one large check instead of a lot of smaller checks.

Jennifer and I were watching the remastered Trilogy one night and were freeze framing ROTJ at the end when Luke is being electrocuted by Palpie. Most people have seen the flash of skeleton when Vader picks up the Emperor but you should freeze-frame it and advance one frame at a time. It shows you just how human he is. Only his skull and ribcage are made of bones. His left shoulder, left hand, what's left of his right hand, right arm and neck are all made up of gears, wires, plates and metal rods. It was really cool to see all that. Take care all!

Fly Casually!



Wrong Uniform

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Isn't it great how SW has been all over the place, largely due to the blitz surrounding the videos' rerelease? For the first time in who knows how long, middle America cannot escape the power of the Force! Safeway was selling copies of the videos, for petey's sake! This is just the beginning.

Hope Eclecticon II was decent for those who went. Due to uncertain employment and finances, I was unable to attend.

Matthew: I remember the really ugly letters that appeared in *Starlog* during the Classic Trek v. TNG debacle. People actually wasted time, ink, and paper arguing over who was better, Kirk or Picard. Sure, TNG's first season had some kinks, but eventually the writers found their space legs and managed to put out a terrific show. Nevertheless, some Classic-only Trekkers still turned their collective noses up at TNG. In 1993, I remember this one older guy at a con who saw a young man in a TNG Starfleet outfit and said something to the effect of, "You got on the wrong uniform." Please, don't let that happen here! (If there is such a day in the future where I get harassed for wearing the "wrong uniform," let it be said that the offending individual will win one free kick to the rear).

Tim: I'm glad you liked *Snowfire #1*. I'm happy to report that I completely sold out of my first printing. Granted, it had a fairly small run as compared with the bigger boys on the block, but I didn't think I'd unload them all so quickly. What's nice is that I think I got together a pretty decent mix of contributors — including male writers who disprove the stereotype that they're only interested in writing Rambo-esque fiction.

Cheree: Thanks for printing "The Seven Deadly Sins" and its accompanying list for con-goers. Finally, someone admits that common yet rarely-mentioned fan problem, lack of hygiene! Many times I have nearly died from being near some of these stinkers in a congested and poorly ventilated dealers' room. So please, everyone, urge your "hygienically-challenged" friends to bathe before attending a public event such as a con; if it's a medical problem, tell them to see a doctor.

As for the "gender gap" you mentioned, that seems to be a prevailing theory among some fans, but I don't think the lines are drawn that neatly (for example, I know female fans who loved some of the more "technical" books, and male fans who loved stuff by the women authors). Personally, I (being a gal) like a good mix of action,

adventure, some tech wizardry, and emotional content.

Louise: Well, you must have *some* enthusiasm left for SW if you're still here and still writing! I once wrote my own SW stories at age 8 or 9, and even though I wasn't writing SW through the teen and college years, I did have my own ideas on what could happen in the post-ROTJ universe. But I admit I wasn't all that attached to them as gospel, to me they were just theory. Even now, I don't consider my own stories as canon; to me they're just fantasy, extrapolation, a means to express my own ideas on certain characters and situations. Not to mention having some fun, getting some practice, and receiving a free zine in the bargain.

I know you're disappointed with the way Wedge was drawn in the new *X-Wing Rogue Squadron* comics. Allen Nunis has always been great at rendering ships and vehicles, but not-so-great with likenesses (I'm not fond of the way Wedge looks either). However, the writing's excellent. It's very true to the way the movies are, and it fleshes out Wedge, Janson, Winter, and the other space jockeys. Fun stuff. Don't worry, the comic will have different artists with each story arc. As for Dorman's covers, you always could donate a few pix from your still collection to help him out. Ouch! Maybe not...

Speaking of Wedge, what's up with your proposed Wedge zine?

Donna: Liked your story about Chaos in *Bright Center* #5. I wouldn't have known where to find any SW zines either if Lorrie Cherry and Melanie Gutierrez hadn't advertised in *Starlog*, which is why I try to get a notice in the Fan Network column at least once a year.

Minky: (They told me to call you that). Great, another M. J. in the neighborhood. I got a big laugh out of your "The Art of Jedi" in *I Don't Care What You Smell*.

Z.P.: I'd have to chalk up *Children of the Jedi* as one of my favorites, because I think Hambly was able to balance a lot of the SW elements successfully. She excels at characterization, but she can also handle the technical aspects of the SW universe. The plot was a unique concept too. As for your statement that Hambly didn't address enough (or maybe, the "right") questions, I'd have to disagree. Themes involving identity, technology, and the nature of the sentient spirit are addressed several times in numerous situations throughout the entire book — I'd discuss it here, but I don't want to spoil it for those who haven't read the book yet. I also think it's a little unrealistic to expect one author to touch upon every conceivable issue that one could draw from the movies in just one book, or even three. Even in fan fiction, I don't think every nuance has been addressed — I see numerous stories returning to the same themes time and time again. I know this is one area I'm kind of out in left field from most of the others here, but I don't think SW is all psychodrama and angst; it's

also an action/adventure story, and that's what a lot of folks buying these books expect. Geez, it's what I expect.

Now for some general comments/statements. As 1998 draws near, it's time for armchair theory on what will be in store for us. In the summer issue of the *SW Insider*, Lucas mentioned that he had a timeline set up for the new trilogy. If he sticks with this timeline, which he may or may not do, Anakin Skywalker will be a 10-year-old tyke when he meets up with Obi-Wan. This leads me to suspect that perhaps Anakin will be an orphan, a kid with a mysterious past who knows nothing of his latent powers. Obi-Wan finds the little guy and thinks, "Hey! He's got the Force! He'll make a great Jedi!" So, Obi-Wan, in paternalistic mode, takes the kid under his wing, raises him like the son he never had, and starts to train him as a Jedi. Obi-Wan, figuring he's as good as the next little green elf, decides Anakin doesn't need Yoda's training at all. Jump ahead 10 years to the next "episode," and we find that Anakin has become a restless, somewhat rebellious youth. He realizes his potential is great, but Obi-Wan isn't teaching him the really cool skills and tricks as quickly as he would like. So, he meets up with this small-time politician named Palpatine, who totally understands Anakin and cheerfully volunteers to teach him all the good stuff. Ultimately, this will tear Obi-Wan and Anakin apart. Anakin helps Palpatine in his quest for power, Palpatine helps Anakin master the Dark Side. Of course, Anakin won't realize he's riding the Road to Hell until it's too late. Obi-Wan will try to save Anakin, resulting in the famous duel by the lava pits. Anakin becomes Vader, and he goes off to help exterminate the Jedi Order.

I haven't figured how Anakin's wife will fit into all of this. I could be totally wrong. But I think the scenario fits into the father-son conflict cycle that culminates between Vader and Luke later on.

What's fascinating is that George is saying now that the SW saga is ultimately Darth Vader's story, not Luke's. I don't think he originally intended it that way. It's strange how a character can evolve and grow so that he ends up being the true protagonist. Vader is perhaps the most recognizable symbol of SW. His mug has appeared on more SW material than any other character's. I guess it's time the Dark Lord got his due.



Tales from the Cantina

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September 20, 1995

Recently completed *Showdown at Centerpoint*, and true to my SW resolution I did not pitch a hissy fit at those parts which caused an autonomic, involuntary wince. Rather, I gave a heavy sigh and continued reading, hoping to find a fleeting glimpse of the main characters I know and love. *Showdown* had a few moments. Not many, but it did have them.

MacBride Allen threw me a surprise plot curve. I would've put credits that given the close physical resemblance between Thracken and Han, there would be an identity/impersonation attempt ... either Thracken as Han or Han as Thracken. I thought I saw this plot twist coming from a parsec away. Why make such a point of the resemblance otherwise? Will admit to an *almost* hissy fit at the idea of the children flying the *Falcon*... until I recalled several articles in the N.Y. papers of children caught driving a stolen city bus and "borrowing" a subway train! Since starships are as common a transport vehicle for the Solo offspring, as buses and subways are to N.Y. kids, I suppose it could be possible.

Question: Why weren't Luke and Leia aware of their Jedi powers as children, the way Jaina, Jacen and Anakin are?

Overall, the Corellian trilogy wasn't bad, but neither was it particularly good. Just kind of blah, mediocre, average ... not the words one usually uses when describing SW. Once again, IMO, the pro authors fall short of the zine writers. With *Truce at Bakura* still the exception, the score remains in favor of the fan stories ... original, interesting, true to character, controversial, speculative ... all without losing sight of the SW universe.

This said, I'm turning right around and giving two lightsabers up for *Tales From The Mos Eisley Cantina*. I thoroughly enjoyed it, had all the qualities I just mentioned. The format reminded me very much of the *Vulgar Unicorn* series, different authors crisscrossing and interweaving each other's stories and characters to create a whole community. I'll never watch the cantina scene again in the same way. Aside from the main characters, it's now become a place of individual intrigue and subplots.

For those interested, some news on Harrison Ford. There will be two books coming out sometime before December. A new hardcover *Blade Runner* novel titled, *The Edge of Human* by K. W. Jeter and (drum roll ...

please!) *The Films of Harrison Ford* (it's about time!) by Lee Pffieffer. Advance PR stated that Harrison cooperated with the author in putting the book together. Of course, I couldn't let the letter go by without a good luck wish for Mr. Ford for the release of *Sabrina*. Those of us who find the actor "appealing", are in for a major thrill, I think, with this film. Though I have always stated that I would watch the man read the phone book for two hours, I will admit to some frustration over the run of serious, stoic characters he has played in his last few movies. *Sabrina* will give him the chance to once again showcase his comedic timing, his charm and seductiveness, yet with a sharp, hard business edge. Hmm-m-m, maybe this'll give us an idea of what Han would be like as he grew older.

Jacqueline Taero: As usual, you pose a myriad of SW conundrums to ponder. For the sake of SE's page count, I picked one, whether or not Yoda knew of Obi-Wan training Anakin. This could go in all different directions (that's what makes it interesting). Ben might have kept it a secret, eager to "surprise" Yoda with Anakin as a finished product. Or, Anakin might have asked Ben to keep the training a secret. One wonders, were Anakin and Ben friends before either knew about Jedis and the Force?

On the other hand Yoda might have known. Perhaps Ben was in training as a Jedi teacher-to-be and Anakin was his "assignment." Ben makes the statement that he thought he could train Anakin as well as Yoda. Did Ben overstep the lesson plan? Did Ben fail to keep Anakin from the dark side through poor judgement, lack of experience or arrogance?

A. G. Steyn: I'm with you on the Jedi children overdose. I accept the fact that Han and Leia would've become parents, but those three are entirely too precocious. Not to mention (but I will) that Han and Leia's childrearing techniques smack of too much Dr. Spock in the Alliance computers. Leia aside, the Corellian I know would look at his unruly, defiant, disobedient children and say, "Behave, before I blast you." (A Force salute to Samia Martz for the line of dialogue.) Also agree that the pro writers have filed down the sharp edges of Han's character. He became a husband and a father; he didn't have a frontal lobotomy. Perhaps he would've mellowed a bit, but I can't see him becoming a paragon of patience, sympathy and understanding.

Sue Zahn: Ahem, the polaroids are in *my* other coat. I didn't send you all that I had taken at MW. Foot massages, anyone?

If going "pro" means you wouldn't be writing your own SW stories, but only those dictated by George's restrictions and guidelines, then I promise I would personally show up at your front door and have you de-Lucas-ized! For me, your fill-in stories have become a *part* of the trilogy. As I watch the films, I "see" your scenes and events you've

imagined and created to bridge the gaps in time. The stories ring so true and so perfectly capture the "feel" of the SW universe, they just drop right in like the last puzzle piece completing the picture. *Never* go pro.

Matthew Whitney (and Gerald Crotty): Agree on the book *From SW to JJ*. Loved the little tidbits of info, such as the miniature SW poster in the cockpit of Leia's consular ship. Plus the sharp, detailed prop photos are a godsend for those who costume.

Minky: About the lack of Rebellion interest in Luke as a Jedi... In ANH, no one really realizes that Luke is able to use the Force, do they? Except for Han and Leia, who else on Yavin knows Luke has Jedi powers? When he turns off the targeting computer, the Yavin base techs haven't a clue why and he just says, "Nothing, I'm alright" when asked what's wrong.

Louise Turner: You know, it's *okay*, to drift away from SW and enjoy another fandom. It's done all the time. People drift away and come back. Some never return. Those that do find the door always open. No one is going to pass around little Louise Turner voodoo dolls because you no longer eat, sleep and live SW, which is an exaggeration, I know. But SW fandom isn't a cult where one isn't allowed to find interest elsewhere. We won't banish or shun you. Heck, Louise, start writing that cross universe SW, Babylon story with Wedge caught in the proverbial (pick one) time warp, black hole, dimensional portal, space continuum rip and fly that Alliance x-wing right into Babylon Station. It's a good show. Awesome costumes, makeup, great political plots.

Tim Blaes: *Splinter of the Mind's Eye*. Mention of this SW story should remind people that griping about the pro novels is not a new phenomena in SW fandom. We were highly critical and most uncomplimentary of *Splinter* way back then. I believe the book was commonly referred to as a *Splinter in A Pig's Eye*.

About Winter... You may have answered your own question. Winter makes no real contribution; she doesn't affect the plot, doesn't emotionally interact with any of the characters. She's given no personality, no reason for existing. No past history. Just who *is* she that Han and Leia would so completely trust their children to her care? She seems to be a character created to help the author make the story flow better, but she has no intrinsic value of her own.

Marlene Karkoska: Welcome back (see, Louise) to SW fandom ... which is much more than fanzine production so don't label yourself as if you might not count. That disturbed me a little. Is that the impression we've been making in our letters and commentary? Is it that the subject just takes up a large percentage of the discussions? Either way, you *are* involved in fanzine production. I think I'm correct in stating that it's the readers of the zines

who make up the majority of SW fandom. Not everyone can be a writer or artist or editor (besides I understand you have to be certified insane before you can even start a zine). Through the readers, the editors and writers find out what works and what doesn't. You can influence the look, the style, the content of a zine. I call that involvement.

Bottom line though, you're a *Star Wars* fan, like the rest of us. If I may say so, Cheree, SE is not a Fanzine letterzine. It's a SW letterzine, right? Your thoughts and opinions, everyone's ... whether on fanzines or the breeding habits of mynocks are welcome and important. And that's all I have to say on that. I'll get off my soapbox now.

Z. P. Florian: "I take it back." *The Rest of the Garbage* was tastefully (for the most part) done and wisely, discreetly distributed. I predict a line down the hotel corridor outside your room when you're ready to give out #2. The stories were varied, some made me shudder, some made me sigh, one made me giggle. (That was the one that was not so tasteful, but very funny!). Even the author pseudonyms (to protect the not-so-innocent) were entertaining. After finishing my copy, I said, "That's good. You've taken your first step into a larger world."

Happy Holidays to all and to all May The Force Be With You.

Growing up in hollyweird

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September 21, 1995

I hope most of you have seen the article in *TV Guide* about Carrie Fisher, "Growing Up in Hollyweird". Unfortunately I don't get cable, so I missed both her programs on A&E. This was the first I'd heard about the father of Carrie's child leaving her for another man! Whoa, bummer. On a more upbeat note, it looks like Carrie will have some part in scripting the next batch of SW movies. Lucas says he wants her to "enhance the woman's roles, such as Leia's mother." Yayyy!

I would disagree that using directory assistance to contact other fans over the phone is discourteous.

Jacqueline Taero: It could also be that Mrs. Skywalker was somewhere *between* a bitch and an angel. It is possible to be a basically good person and still make bad choices. Perhaps the reason she was so sad was because she really screwed up, and the whole mess was her fault.

Vader was probably put "under" Tarkin's command so that the Emperor could keep an eye on the Moff. If Tarkin

steps over the wrong line he could have trouble breathing. It's also possible that Vader was being punished for some reason.

A. G. Steyn: Well, I'm interested in the "next generation", Luke & Leia's children especially. I'm not sure the pro books are handling them as well as they should, however. The idea of toddlers with control of the Force displayed in Vonda McIntyre's *The Crystal Star* is a little scary. And would every child of a Jedi want to become a Jedi also? And are all Jedi the warrior sort? If the last trilogy ever gets filmed, might we see the adventures of Luke Skywalker Jr., Jedi Accountant?

Marti Schuller: Not long ago my best friend's parents died, after she had to watch them deteriorate in a nursing home. I look at my mother and I wonder at the time and quality of her life left. There wasn't that much I could do for my friend, except listen to her talk things out.

Debbie Kittle: Thank you very much for the widescreen cards! Next MediaWest why not bring photos of past doll exhibits? Ideas for next year; Karaokie Night at the Cantina.

What might be mundane and just plain annoying to one person might seem like a grand adventure to someone else. So Leia might take her brother's tale of one of his least favorite days back on Tatooine and turn it into "Luke Skywalker and the Little Lost Bantha." The question is, would she leave in the part about the bantha calf pooping on Luke's boots?

Barbara Anderson: "Star Wars is like a pizza." I like it. SW used to be described as an onion (layers inside layers) but I like your analogy better.

Cheree: I'd like to go on record as saying than while I do like Zahn's books, I like the novels by Tyers & McIntyre better. Some fan fiction I've seen (not just SW) suggest that it is possible to focus too heavily on "relationships" to the detriment of the universe it's set in. On the other hand...

I met author David Weber at a con and became intrigued with his *Honor Harrington* series of political/warfare teamed SF novels. I didn't get very far into the first book before I had to set it aside. It wasn't that his book was devoid of interesting characters or plot. The title character was *very* interesting, in fact. It's just that I kept snagging on his "tech". I don't need four pages to describe how the weapons system works, just tell me who they're shooting at, and if they hit 'em or not. It would all probably make a better movie than a novel.

Either your scanner hiccuped or I screwed up on my hardcopy, because there is a *major* typo in my first paragraph to Pat Grant. It should read like this:

That Lucas makes money out of SW shouldn't affect how we treat him. The fact that we do not *should* affect how he treats us. An extra "not" got slipped in there and

totally flipped the meaning.

Matthew Whitney: The Jedi may have felt the need to develop universal terms in order to interact with the myriad religions and civilizations in their galaxy. The end result may have been the "religion" of the Jedi, as expressed through the Force.

A CD-ROM "book" offers a world the reader can explore and control at their own pace. But I expect more traditional, linear books will not fall out of use.

If Leia hadn't been rescued she would either have been executed as planned, or Darth might have saved her to turn her to the Dark Side; he may have sensed Leia's Force potential. If Kenobi had made it off the Death Star I'm sure he would have found the proper Rebel contacts eventually, and probably found the tracking device planted on the *Falcon*. I wonder how the attack on the Death Star would have happened then?

Maggie Nowakowska: I remember one evening from my first MediaWest; I was wandering around, feeling lonely, looking for anything to do. Then a large group of people came out of the elevator and I followed them out of curiosity. They all piled into a room and I hoped I might be able to join them. But before I had so much as peered into the room a woman popped up and said, "Sorry, private party." Slam! Things have changed alot since then, thank goodness. Nowadays there are plenty of open-door room parties, some of which will reach out and *grab* you if you are unwary enough!

If the Republic was the constantly morphing structure you suggest, the the rise of the Empire may have been completely within the "rules". And so might the Rebellion.

Yoda's perception of the Force is probably on a level far above Luke's, until he lives past 800, anyway. To be able to look around you, at the clouds, the bug crawling over your toe, the way the trees move in the wind, just *know* that "you can't get there from here." But the knucklehead apprentice your former student has foisted on you might, *if* he can keep the right mindset.

Louise Turner: I'm glad that you're a B5 fan; it's the best SF show to come down the pike in a loooong time. But I'm equally glad you haven't decided to dump SW fandom.

Before ROTJ I would probably agree with you that there wouldn't be too many instances where Imps & Rebels could mingle in a neutral setting. But after ROTJ it could be a whole 'nother story. The Old Empire has broken up into numerous little empires, some of which might be less hostile than others. And there might be a few neutral ports open up, where Imps & Rebels both are welcome — *if* they both behave themselves.

I was just teasing you a bit about your Ideal Romantic Hero. Any counterpart of mine would be just as impractical. Thinking back over the female characters that

have attracted me, I'm surprised to realize how many could be considered psychotic!

I think it would be a great college project to try and duplicate Stonehenge, as faithfully as possible, using the same technology the original builders used. It might take a few years, but they wouldn't have to rope it off.

Liz Sharpe: Why was there so little SW art at this year's MediaWest Art Show? Because the fandom doesn't lend itself well to Slash Art, that's why. Successful artists know what sells.

Nancy Stasulis: I'm sure Maggie will get around to doing an official SW Fan History, but not unless she gets some help. I started my purely subjective chapter to add to this project, but I've had to postpone finishing it at the moment. As soon as things level out for me I'll finish it and send it to her. Any "fossils" in earshot should do the same.

Jennifer Moore: There was a long and short version of the Energizer Bunny ad. I think they could do another one, with Boba Fett & the bounty hunters. (Hey! There's another great name for a rock band.) ((Ed: *Anyone seen the new Energizer Bunny/Boris and Natasha commercial? It's hilarious!*))

Ming Wathne: About twenty years back or so, we had three cats dump litters on us almost simultaneously. Two were first time mothers who thought every kitten must be hers, so there was a lot of kitten-stealing going on. But the neighborhood we live in now has grown somewhat hostile to cats, so I'd just as soon that didn't happen again.

Gerald Crotty: With all the conflicting information between the movies, the novelizations, and the radio plays, how can they co-exist as canon? After ANH, Lucas cut any unused scenes from the published shooting scripts of TESB and ROTJ. I guess he got tired of people asking him to put back the Biggs scenes, or Han's scenes with Jabba in the docking bay. Ironic, considering his plans now.

Donna Frayser: Yeah, it would have been a real kick if Boba Fett had been revealed to be Ms. Skywalker, especially if it had turned out Vader was lying about being Luke's dad.

Z. P. Florian: I'm not much of an artist, so don't expect me to send you pin-ups of Hutt-babes in silk stockings (shouldn't that be singular, anyway?). I have put thought into this, however. You may have seen lingerie made of leather, lace, or even latex rubber. But if I were in a position to design sexy underthings, I'd experiment with chain mail. There are lots of textures to play with, depending on the size and weave of the mail, and I think it makes an interesting sexy sound when it moves. For those of you concerned about the weight, it could be made from the lighter metals, or even plastic.

Someone could probably fill a zine with alternative versions of what went on between Luke & Leia out on the Ewok Balcony, both funny and serious. I think what we

got was the sanitized version.

Marlene Karkoska: I'd like to see Luke become a daddy, too. One possible result of the prequel movies is that they will set up exactly who Mrs. Luke Skywalker will be, so don't blow them off before you see them.

I know I'm in the minority, but I'd like to see Mara Jade try her hand at romancing Luke. Okay, so most of the time we saw her, she acted like she was having permanent PMS, but that was because Emperor Pruneface twisted her mind. By the end of *The Last Command* Mara was another person, and we should take a look at who that other person turns out to be before dismissing her.

Amanda Palumbo: Yeah, you can use "laser bidet". I still wouldn't want to try one; they must be hell on hemorrhoids.

Metaphors be with you...

Don't Judge a Zine by its Cover

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September 25, 1995

Hello, everyone!

Where did summer go? Hope it went well for everyone. Thanks for a great issue, Cheree, great photos from MWC, too! On to the LoCs:

A. G. Steyn: I agree about zine quality. The saying "Don't judge a book by its cover" really applies to choosing a zine. I remember when I started going to cons and seeing some less fancier zines, my thoughts were "what a ripoff", and kept on walking. I know better now! Meanwhile, I'm still shaking my head over that Ford fan's comment.

Marti: Thanks for the kind words! Now I just have to find time to put pen to paper. Amen about SW writers' influence on new writers. The other effect of their influence I've noticed is: I'm not sure I agree with this character's portrayal so I'll write about him or her this way and go on from there. Ditto about Cadfael!

Mary Jo: Thanks for "bellowing through the bullhorn." Well said! De nada about *Jundland Wastes*.

Debbie: Ditto about 1995 being a Bothan year. Believe her about the Vader comments, folks. I ingested enough caffeine to sustain enough of a comprehension level — I saw the scene, too. Be sure to phone her at 3 a.m. so she can tell you all the details. :) See you at the next con to look for Pogs!

Matthew: Oh, boy, how do I put this diplomatically? I,

too, had a rather "educational" encounter with Ms. Crispin. By that I mean, real humility is a true gift — she taught me that. I felt sad for her — she'll only enjoy success on a superficial level while a Michael Jordan or a Cal Ripkin will have enduring respect long after they're gone, all because of humility. My other reaction was, if success or a gift for writing or anything else does that to you, then keeping my size 7 feet planted on terra firma isn't such a bad place to be. (Nope, I still haven't bought one of her books, either.) All in all, a very useful lesson.

Tim: Yes, *Voyager* is going through the same "growing pains" as *Next Gen* did — especially with the *deja vu*. But you're right about the characters being likeable. I get a kick out of the Doctor!

You're welcome about your first MWC comment. I figured after I read it, hey, I wasn't alone! But I also agree with Maggie about controversial comments — we shouldn't be afraid to voice them as long as we don't get into personal attacks.

19 hours on a Greyhound bus?! You deserve the Medal of Honor!

Carolyn, Barbara, Bothans and Everyone: I enjoyed your comments about MWC! Where else does Christmas come early?

A hearty welcome to all SE Newbies! Congrats to Carolyn and Cheree on their well-deserved success! Congrats to the Star Awards winners!

Take it easy, everyone, and Stay Forceful.

Social and Generation Gaps

Maggie Nowakowska
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October 1, 1995

Gad, it's the end of September and I haven't even written my notes on SE 43. There's so much going on here ... sigh.

Jacqueline Taero: A number of the points you've brought up dangle me between looking at SW from a reality standpoint and simply accepting SW as symbol/myth/impressions of growing up.

From the latter point of view, the generation question is irrelevant, save in the relationship of young to old. From a more realistic angle, I suspect that the apparent lack of a generation gap between Luke and OWK is, in regards to the larger population, a bit more common than the gap between my young city friends and equally urban folks of 20/25 years ago. While my friends both grew up in LA, a city very much at the forefront of American social and

cultural changes, I also work with young people who grew up in remote areas of the West and, well, you're talking different planets between them.

There are so many people out there who are really not so different from their grandparents. (I was going to say: aside from the technology, but for a lot of people TV and telephones are the only technologies that are different between Then and Now.)

As for attitudes, I remember hearing a guy rant on once, back in mid-70s Seattle, about the coming revolution and how everywhere he went up and down the coast the young folks were rising. I asked him if he had ever been to the deep Midwest. He said no. I told him my opinion that, as the Midwest I knew was full of people who thought just like their grandparents, the revolution was not, indeed, coming tomorrow or even the next day. He was defiant; time proved him also wrong.

Oh, there are differences between then and now, but everytime I head eastward to the homelands, I am stunned by how much hasn't changed. Luke, likewise, grew up on a planet remote from the faster galactic core. And not only on a remote place but in a remote place on that planet. He was also a bit of a wonk among his social group, not a position known to bestow an deep understanding of the new and the hip.

Also, Owen and Beru appear to have known Anakin Skywalker, as well as Ben. They may very well have raised Luke with traditional ideas about life, the universe and everything. We can only speculate about the reach of galactic communications in the SW universe. Perhaps Luke didn't have access to the sort of cultural levelers that we have become accustomed to.

In support of that idea, it always struck me that while Luke at first puzzled over OWK's vocabulary (Jedi, lightsaber), once he associated the names with ideas he apparently understood (good guys, weaponry) he slid right into them.

Actually, when my friends and I first sat around talking SW, we speculated that it was Han's generation, rather than Luke's, that would be the cynical one. Although Han's generation grew up with the morass the Republic had become, they probably also grew up with the assumptions of the Republic despite the rise of the Empire (if you speculate Han as 30 in ANH to Luke's 20). Just like people who grew up in the 70s still learned the assumptions of "every generation does better than it's parents' generation" and "college guarantees a high-paying job" even though the economy was beginning its changeover from post-WW2 boom. And while Han's generation, as adults, would see the contrast between the cultural myths of the Republic and the newborn realities of the Empire, by the time Luke was 10, the turn over would be more thorough.

Hmmm, considering the way it had been accomplished,

a lot of reconstructed nostalgia might even be going on for hipper younger folk to pick up on. Just look at the way people are romanticizing the 50s.

The elegant weapon business has never bothered me. Surrounded by ex-military as I am, I can appreciate such an assessment. OWK is a retired soldier. I can easily see him preferring a weapon that demands skill, interaction, and a fair chance; an elegant weapon of humane proportions as opposed to impersonal aerial bombing, napalm, assault weapons. What OWK may well be saying is that, as a man of war, he prefers direct confrontation to the Empire's blanket destruction ways.

Metaphorically, the difference may well be that philosophical difference between honorable confrontation and "just winning" (which is a choice I don't think our culture sees as a choice because our culture doesn't understand anything but winning, IMO); or between facing the consequences of one's acts/standing up for one's acts and blowing away the evidence to cover one's tracks. More simply, one's reaction probably depends upon how one views death and the morality of fighting. I tend to be very realistic on that subject: people will always fight over something and I'd rather there be attitudes toward fighting that encourage one-on-one combat and formalized weapons (limiting factors). As for Death? Well, no one avoids it finally and any number of versions of life hereafter depend upon on how one meets it (death before dishonor a la the nuns who taught me, death at dishonor a la the Samuri, death before lack of function a la the Romans, etc.).

Oh, I agree that the Sweet Mom vision of L&L's mother is less than challenging. But playing her to the other extreme seems too easy. Why not Mom as someone who made a big mistake herself, amidst positive actions and positive intentions, and subsequently paid the ultimate price? Much more interesting.

Maybe she got pregnant after she already knew better than to trust Anakin? I've known a number of women who have used pregnancy to try to control/change men. Maybe she did it because she wanted his kids and didn't care what he was becoming. Maybe the pregnancy was an accident (Gee, Ben, I was using everything I should; yeah, yeah, I know nothing's 100%, but I couldn't resist that body One Last Time...).

I want Mom hip deep in the politics, myself. I want her strong enough to be able to pull away from Anakin when he Goes South, and human enough to have to reconcile, within her soul and character, what she knows about him with her attraction to him. In other words, I want a Mom who thinks and feels.

Frankly, I don't think many kids would know about Alderaan's destruction, but then I don't think many adults would know, or would necessarily believe it. And those

that would, spacer people, would grow up with the chanciness of living in space and so might be more philosophically reconciled to such destruction.

That's the one problem I have with Alderaan's destruction as a Major Propaganda Device for the rebels. You might rally portside people who know about it through business or travelling relations, but whole land-based populations? Naw. I really don't think the mid-century fears of nuclear annihilation can be compared with Alderaan. If people these days have trouble believing that the WW2 holocaust happened (and have ignored the Cambodia holocaust, and aren't interested in interfering with the Balkan holocaust), I can more readily imagine that folks would consider such claims as Alliance propaganda until such time as they had a personal interest in knowing about Alderaan.

Which bring me to a favorite rant. Even in the fantasy science of SW, the distances are too great for massive cultural conformity. I think we all discussed this a few years back: is the Alliance a rebellion of worlds or is it a rebellion of space-oriented peoples, a galactic elite if you will?

A. G. Steyn: I tend to agree with you about all the emphasis on the kiddies in the pro stuff, but then, even when I was a kid I didn't like reading about other kids much. I wanted to read about grown-ups so I could take notes.

Marti Schuller: Hmm, I don't think my friends were complaining about a Luke able to express emotions when they gritched about "fragile Lukes." I think they were referring to a tendency to present Luke as either somewhat defeated by the irregularities of his heritage/life/current situation, or too overwhelmed by unfulfilled emotional needs to handle his family/emotional challenges well. As if a person can't be robust and sensitive at the same time, or optimistic and realistically aware. As you say, Luke is a survivor, and willing to fight for as many of his own terms as he can wrest from the path he's walking.

Mary Jo Fox: I'm glad you got a chance to read all the *Jundland Wastes*. I don't think the truly outrageous can be reported successfully — people just won't believe you short of publishing the damn things, and then you just look like someone who can't let an embarrassment die. Also, I knew most of the crazies in fandom back then. We all did; fanzine fandom wasn't that big and airfares were a lot cheaper so you met everyone at the yearly cons. You would watch someone whose obsession with being a BNF was pathetic and you learned compassion, or at least the ability to walk away and find your own excitement. And years later, it wasn't worth the effort to antagonize friends of friends all over again.

You're absolutely right that there will probably be quite a storm when the next trilogy finally reveals Lucas' take on

his story. I don't think it's so much that we have to remember that it's just a movie, but rather that we have to remember that this is a highly personal movie and that a person's own interpretation is perfectly fine, whatever Lucas does. A little self-awareness will go a long way. Perhaps the SE that comes out after Episode 1 should have a banner reading, *Remember, the stuff that Really Ticks you off about anything, is telling us all a lot about Your personal buttons*. I never cease to be amazed on the BBS by all the people willing and able to rant on about how something on the shows IS IMPOSSIBLE! and how the writer doesn't even know his own characters and how THIS IS CRAP!, etc. Of course, I probably shouldn't be surprised; listen to all the people willing and able to tell others how they should conduct their spiritual lives...

Barbara Anderson: I like the idea of SW as pizza — sometimes not so hot, but always better than no pizza!

Michelle Malkin: Re: humor in Everything. Sometimes I think one of the biggest mistakes western religions made was to drop the notion of the holy fool/clown. IMO, one of the West's biggest sins is hubris and all its religions could use a good laugh every once in a while. Maybe we need an Energizer Bunny commercial about EB and the Pope, or the Archbishop of Canterbury, or an Iman or two; maybe the pope and the archbishops and the imans need it even more! I say it's a mark of health on Lucas' part that he can laugh at his own creation.

One of the favorite phrases in the local group is "The Force has a baaaaad sense of humor," by which we mean to remind ourselves to laugh at adversity.

Matthew Whitney: On the language problem, I think the best rule to follow is, if it sounds natural/understandable, then you've used your "new" word in a correct setting and in a correct way. If, when reading your story out loud, you hear yourself catching at the word, it is too phoney. If the guy's in a bar, drinking with friends, and you've set the scene right, you can slip in that he threw back the slivovitz with a cough and a grin, and your reader will move along with you, even those who don't know that slivovitz is a perfectly normal terran liquor. It's all in the balance, or am I stating the obvious?

Louise Turner: The question of aggression and Jedi is certainly one that could never end! The classic Chinese stories I'm reading these days are full of people who lived far more violent lives than Wedge or Luke and who still became successful monks, and such, so at least one branch of humanity hasn't separated aggression from enlightenment as thoroughly as ours has.

I simply see Wedge as someone who would reroute his energies. In fact, I think Luke might need someone Extremely Active like Wedge, given the inclination to reflection so many people have seen aborning in Skywalker.

One of the most severe criticisms I have of the Saga is the highly dualistic tone of the movie, seemingly encouraging extremes in light and dark. And certainly the pro books are following that lead. Although I think Lucas was trying to present the ROTJ Luke as a mixture of light and dark (i.e., IMO, a developing mature being), by then the subtlety of that presentation was a bit lost amid Vader's exclamations for the Dark Side. I do remember people pointing out that the stormtroopers wore white, Han was mixed, and in the last movie, Luke wore black, but that was long ago.

Without the fertile, active power of the Dark Side we none of us flourish. It's all in how you handle that power and whether you let yourself believe that such power is all you need. I much prefer the Asian symbol of the ying-yang — with its spot of the opposite in both sides of white and black purity — to all our Zoroastrian/Catharistic/Manachist black/white absolutes that leave us victims to history. But I'm wandering in my thoughts again, just like last time. ((Ed: Think of the old ST episode "The Enemy Within" where Kirk was split into his good and bad halves. He finally realized he needed both sides to live.))

Liz Sharpe: Thanks for your endorsement of the JW history reports. Hmmm, maybe as a counter to all the downers in that history I ought to publish those This Is Not A Con Con reports we all wrote back in 84. I still have yours ... heh heh.

Nancy Stusulis: Great cartoon! Maybe we EoFans ought to start slipping you memories and have you illo them ... all in historical interest, of course!

I'll be looking forward to reading your comparisons/notes on the JW history, Nancy. I'm hoping to (finally) make it back to MWC in 97; maybe I ought to bring flip charts labeled according to the various controversies and sit all us dinosaurs down to brainstorm what we remember of various incidents. Afterwards we might edit the names, but that way we'd get a variety of viewpoints.

Not living back east, I can't just declare a weekend SW History Weekend and invite everyone in a three-state radius over for High Intensity Brainstorming. Anyone of you EoFans want to come visit Seattle? Hey, we could call it Sleepless in Seattle Con, how very appropriate for con activities.

Thinking on the complaint of It's Only a Movie/Get a Life, I suspect that we're all missing the real reason for all the excitement. The movies are only red herrings — the excitement comes about simply because we're people involved with each other. We told ourselves that we were just gathering to talk movies and TV shows, but we were actually creating a community. And, communities have politics and feuds and intensities that drive the social scene. We *do* have a life in fandom, whether we're FIAWOLs or FIJADHs, and it's that life we're intense about. Everything

else is make-up. ((Ed: For neofans, that's *Fandom is a Way of Life (FIAWOL)* and *Fandom is just a Damn Hobby (FIJADH)*.)

Donna Frayser: You're right, in the small town of fandom, some things are better left to small talk amongst friends. Or, maybe I need to put on another 20 years before I can be franker about my opinions of the Main Players in fandom's history. What do you think, Ming?

Thanks for the compliments, though. I'm really happy that so many people have enjoyed the history of JW. Hmmm, maybe if one approached the subject from your suggestion of "glorious eccentricities," more detail could be unearthed ... no, down, girl, back! You have a house to remodel!

Marlene Karkoska: Hallo again to someone else from the borderlands of Cleveland and Akron. My old hunting ground for my school years, Brecksville, was 14 miles out of Cleveland. Glad to see you back in SE.

From the looks of Dad, I'd say that the blond twin baby with blue eyes was the logical one to send away. If Bail Organa turns up with brown hair and eyes in the next movie, I'd really second that notion.

I suspect that the reason we saw so much expression of feeling between Anakin and Luke was that, according to Lucas, he was working out his own feelings regarding his dad in that movie. By the time he got to ROTJ, he probably realized that by redoing the timeless myth he was also reliving it.

To everyone who addressed the issue of Luke and violence, thanks for all the thoughtful reactions. For those who have been reading the fanlit a while, I suppose the question would be: Why did we get so many morose, depressed Lukes in fanlit if most fans understand that Luke lived a pretty rigorous life in that colony? What angst in our own culture do we bring to our writings in those presentations? What assumptions of, say, a conflict between knowledge of light and dark and enthusiasm for living do we express?

This goes along with my wish for some critical assessments of the themes and approaches of fanlit. These stories, for all that they are fun and fantasy, reflect our current attitudes.

Which are...????

A last thought. Harkening back to the discussion on Do or Do Not; There Is No Try, and the possible application of gender differences to it interpretation, I found the following quote in a column in the newspaper the other day, from the president of Duke University, Nan Keohane, on the subject of subtle signals sent, even by people who mean well (in this case, fathers):

"A girl who accomplishes something outstanding might be complimented on her effort, a boy on his ability. There's a powerful difference between, 'You really worked hard,

and I'm so proud of you,' and 'Boy, you're good!'"

Stimulating Creativity

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September 25, 1995

G'day, all! What a joy it is to find a copy of SE in the mail! Always a guarantee of a good read and that wonderful feeling of a fan convention at home! Many thanks, Cheree. Hope I get this letter to you in time — it's actually *raining* here today! This is our first day of heavy, constant rain in six months. At last I don't have to feel guilty about being indoors.

Many thanks to all of you who offered such warm congratulations on my success ("I'd call it luck!") with writing for West End Games *Star Wars Adventure Journal*. I've just sold my second story and am working on the third. I am paid \$400 per story — not \$600 — and hope to save the \$1600 air fare (and that's just to Los Angeles! Fortunately, I have a frequent flyer ticket for the remainder) to see you all at MWC next year. If any of you ever needed any proof that I'm completely nuts, that should do it! Who else living on a pension of \$600 a month would even try such travel? But as we all know — there is no try! :)

I make the above point so as to make clear my primary motive for writing for West End. I desperately need the money! (I'd love to go back to earning a teacher's wage, but *sigh* the Force has presently destined otherwise.) I have since found it a surprising joy to have my very own SW characters to play with and would continue to write my West End stories now in any case. I'd trashed poor ol' Hansikins in almost every way possible in fanzines and was running short of ideas! Nonetheless, I was utterly terrified when I sat down to read West End's Style Guidelines and try to come up with a completely original story — and one that had to come in under 10,000 words! Brevity is not my usual style — as Cheree and other editors can attest! West End's only restrictions are: (1) don't use main characters (though this looks like it could change), (2) don't mention events pre-ANH; (3) PG rating; (4) don't use religious references, e.g., damn, hell (yes, despite Solo's use of the word!), etc., as the Force is the only faith in this universe.

Anyway, West End has succeeded in rekindling my love of writing by allowing me to *create* my own SW realm. Yes, I certainly could have done that in fanfic, too

— but I preferred to direct such efforts to my SF/F novel, *Lightweavers*, and meantime it was a much faster process to write Han/Leia, etc., as I did not have to stop to create characters' backgrounds and explain to the reader what was going on as much as I have had to do with my West End characters.

In this regard, I found Sue Zahn's (Hiya, Peggy Sue!) comments somewhat unfair. I don't think Sue meant to sound so harsh. Truly, writing for West End is not "color-by-number stories" nor does it "suffocate", or "kill creativity." In fact, I've found it quite the opposite. Yes, it's correct to say that fanzines allow more freedom to go with your muse and try "what if" scenarios and more personalized explorations of the main characters' motivations and backgrounds. By the same token, creating your own SW characters and situations for West End gives you another kind of freedom. Yes, Maggie Nowakowska and others have created amazingly detailed, fascinating and completely original characters for SW within the fanzine realm, but that was not my original interest when I began writing SW fanfic. West End forced me to (as Wanda and others have been telling me for some time!) get out of the rut I'd created for myself with my "trash Han" stories. And I'm enjoying the new horizons.

All of which is not to say I'm giving up my fanzine writing. No way! As soon as I think of some nasty accident to befall Solo, you all will be the first to know! Actually, I am presently working on a story based on the idea of having Han and Leia handcuffed together and on the run "through the jungle" from the Imperials. Is Han injured, I hear you ask? Read and find out — but how many of you think Hannsidums will come through without a scratch? :] Wicked grin!

To summarize my rambling — I feel greatly humbled to be the first fan writer to be paid to write SW. Any number of others could have done so, I was just needy enough and lucky enough to be in the right place at the right time. Such a "pro" contract is not in my mind, nor should it be in anyone else's, any sort of gauge of talent among fan writers. I hope I have never given the impression that I consider myself to be superior to other fan writers because of my lucky break. Personally, I am awed by the SW fanfic of Maggie N., Pat Nussman, Anne Elizabeth Zeek, Liz Sharpe, Martie Benedict, Cypher, Marcia Brin, Carole Hines-Stroede, Wanda Lybarger ... well, the list would take pages to complete!

I just happened to hear about West End thanks to Kathy Tyers. It is not a secret, or an exclusive club, anyone who wants to give it a try can apply. The address is available in any copy of *The Adventure Journal*. The last thing I want to see is any kind of class division among SW writers/fen. As many MediaWest attendees described, this past year has seen a wonderful coming together of formerly disparate

and perhaps isolated groups. Let's keep it that way. I am excited as much by my West End success because it opens a new avenue for *all* SW writers and creators an even bigger playground for us all to explore and enjoy. End of speech.

On to other matters. (Sighs of relief all around!) And I will have to be very brief.

Jacqueline Taero: Agree re Alliance's attitude re Jedi. However, Luke was not a Jedi in their eyes, at least at the time he was lost on Hoth. Kenobi's calling the lightsaber "an elegant weapon" — perhaps he meant in the sense of forcing personal combat? You have to get closer to use a lightsaber than a blaster. Neat idea about Mrs. Skywalker possibly being corrupt. A story there for sure!

A. G. Steyn: Love the Locos name! Hey, I'm bored with the sunshine and light Jedi children routine in pro fic, too.

Marti Schuller: Agree Palpatine was born evil.

Mary Jo Fox: Three cheers for your comments re pro character references in fan fic! Such does not a bad story make! Oh, and by the way, that bandaged Han doll was Z.P.'s creation, not mine.

Debbie Kittle: Congratulations re "your" wolf cub baby's shot at fame and glory. Do keep us informed.

Barbara Anderson: I think maybe several of us shared your MWC "epiphany". 'Twas a great convention. Love your SW/pizza analogy!

Matthew Whitney: Great to hear from you again! I will answer your letter some day, honest! Again I applaud your comments re alien terms for earth references being often unnecessary and intrusive. We are using English, after all.

Maggie Nowakowska: Great elaboration on the do/do not quote. Yes, I too feel that's what Yoda was trying to tell Luke.

Louise Turner: Agree re *Babylon 5*. Amazingly real characters and settings. I like Garibaldi best, too.

Liz Sharpe: Thanks for some great reminiscing! (Not to mention the free accommodation and very Corellian piloting!). Also thanks for describing the definitely fannish atmosphere and welcome at West End.

MJ Mink: Ditto re your praise of Judy and Marti's *Smelly*. A real fun read! My favorite *Smelly* story is Z.P.'s "Rancor Delivery."

Gerald Crotty: Ditto re your appraisal of *Ambush at Corellia*. I've just started *Assault...* — why can't this author just get to the point and keep the action moving? It's quite a good believable post-ROTJ political setting, but please, move it along!

Donna Frayser: Thank you.

Tim Blaes: I doubt I'll get around to writing another cross-universe SW anytime soon, but you're welcome to reprint my "Raiders of the Lost Carbonite" if you want it. So, how's Leia recovering from her ... umm ... traumatic

injury? Oh, hey, I think I can empathize with your feeling "out of the loop" being one of the few men at MWC. I went to an Aussie SW convention in Melbourne in April this year and I'd say 80% of the attendees were male!

Z. P. Florian: Wonderful review of *Children of the Jedi*. I agree. Oh, a secondhand 386 IBM would cost at least \$1,000 here.

Marlene Karkoska: Welcome! And anyone who wants to know my opinion on the various pro SW novles can take your comments as relating my impressions, too. Well said. I also agree re Ellen Randolph's SW stories. Yes, Timothy Zahn's books are looking better to me all the time, especially after *The Crystal Star*. Hey, if everyone liked a trashed Luke in *Children of the Jedi*, I'd love the opportunity to do the same to Han! Heh heh...

Until next time, everyone fly casual!

Vader Vamp

Cheryl Pryor
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September 29, 1995

Hello, all!

Here I am a whole day before the deadline. And slightly overwhelmed by all the new merchandise available and on the way. Remember the days when you could own every SW t-shirt, every toy? Now I'm having to be selective and it's agony. My husband actually offered to buy me the lifesize Yoda doll but I got kind of creeped out by the idea of Yoda staring at me ... wait, did he move one ear? Now if it had been a life-sized Vader...

Favorite new product — the C3PO and R2D2 talking bank. I'm surprised I haven't worn out the battery!

Many thanks for Charyl Perry for sharing her photos of her visit to Steve Sansweet's house. You lucky girl! Do you have to walk through a "toy detector" when you leave?

Enjoyed reading the "Seven Deadly Sins of Fandom." Unfortunately, I come across a lot of these at work, so I could practically put faces to a lot of the sins.

Jacqueline Taero: Fencing with a rapier is more "elegant" than hacking and slashing but both can kill. I think it must be so with a lightsaber. It must take more training to be good with a saber and to be able to kill at close range. A blaster is more impersonal and you can kill from a distance.

Also on the concept of children growing up with the knowledge that their planet can be vaporized by a Death Star, I think children grow up with the concept today and the effects are already visible. It doesn't take a Death Star,

just some dictator with a nuclear device.

Marti Schuller: Glad you enjoyed our door. Now, if we can only figure out something to top it next year... Anytime you wanna discuss father and son, I'm willing. It's my favorite relationship in the Saga and endlessly complicated and fascinating.

Mary Jo: Why didn't I think of having my picture on Vader's nightstand? You are brilliant! Now I just need to find the right frame — heartshaped? Or should I go for the "holocube" effect?

Debbie Kittle: I never said your hair-brained schemes weren't fun! Thanks for guiding me to Barbie Heaven — aka FAO Schwartz. Gotta get that Circus Barbie.

Barbara Anderson: Loved your comment that SW is like pizza!

I was sorry to hear that you and Becky are rooming at the hotel for Eclecticon. I was looking forward to paying tribute at the Shrine of Ford. I missed out last year. If I promise not to put anything under my shirt, do you think you can squeeze me in?

Michelle Malkin: If Luke and Leia were the product of rape, it wouldn't change my feelings about them. But it would change my feelings about Darth — my number one lust object. I want him to have loved their mother, even for a little while, even if circumstances didn't permit them to marry/stay together. It's the hopeless romantic in me, I suppose, and the same reason I can't watch *Beauty and the Beast*, the series, anymore. When CBS killed off the love and made the baby an unremembered act, it ruined all the episodes before it. I couldn't stand it if the same thing happened to SW.

Maggie Nowakowska: Loved your idea of Sean Pertwee as Young Obi-Wan. He was great on *Mystery*!

Nancy Stasulis: Great to meet you at MWC and to be able to worship at your feet. Loved your cartoon and thanks for the expression "Vader vamp." Whether it's from the old days or you just made it up, I have taken it as my own. Wonder if I could get my name changed to Vader-Vamp?

Tim Blaes: Glad you liked my Dead Bothan t-shirts. They're available for a modest fee...

I loathed Winter (the Zahn character) because she was just so darn flawless. Perfect hair, perfect memory, perfect friend of Leia's. Who wouldn't want someone like that to die horribly? Now she's Miss Perfect Nanny. Kill her! Kill her!

Master Yoda Z. P. Florian: What's this "just in case there's a *Garbage #2*"? How can you leave a huge void in fandom by not producing more *Garbage*?

Amanda Palumbo: Lin's hat did win a prize! At Liz Sharpe's silly hat party!

Oh, and a tiny 1/3 of the doll exhibit was mine. Just a tiny little Honeymoon Hut — not the most dolls, not the

biggest display but I had a lot of fun doing it. Look for Darth's Boudoir next year!

And on that note...

Con Revenge

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Scotland PA11 3JD
Great Britain

Please forgive me for tagging along three months after the rest, everyone, but I'd just like to say a big "thank you" to everyone who supported my efforts in the Star Awards. I only found out the day after I sent my LoC away, when I got this excited phone call from Catriona Campbell (yeah, remember her?) telling me all about it. She got her Award first, then unwittingly spoilt it for me! Actually, I thought the short story award was a wind-up on her part, and I told her I wasn't going to believe it until I found out for myself. To say I was "gobsmacked" was an understatement! So THANK YOU to all of you who voted for "Groundstaff Blues". As Cheree mentioned in her editorial last time, it's one thing to get a vote of confidence in a 'zine, where as editor you're only really a small part of a larger effort, and something else to actually gain one for something which is all your own work. I still don't think I've quite recovered from the surprise! I only wish I could have been at MediaWest to be stunned in person!

Anyway, talking of Deck Officers, has anyone seen that TESB widescreen card? I kind of hoped they'd have a shot of that scene in the hangar! Well, since the Wedge Antilles Appreciation Campaign has been so spectacular, then maybe it's time for a new Deck Officer campaign ...

Now, I think it's time for my con revenge... Since you've all been going about how wonderful MediaWest was, I'll take this opportunity to tell you that Worldcon was fantastic! I met loads of new people, including Arwen Rosenbaum (hi, Arwen!), and generally had a great time. Incidentally, there were a few official representatives of the *Star Wars* universe about, including McBride, Anderson and Wolverton. Their presence did not do much to change my attitudes towards the current pro-novels, I'm afraid. Some came across a lot better than others, and one in particular did much to consolidate my opinions of his *Star Wars* novels. This individual in fact admitted that he only wrote *Star Wars* novels to get people to read his other books, and, while on the one hand he bemoaned the fact that SW material was not taken seriously, on the other he was rather dismissive of it. Aw, come on! It is surely not impossible to at least *aspire* to writing decent SW novels,

so why can't they at least put a little more effort into it? Probably because they don't bother to spend much time in writing it, that's why! So I'm sorry, all you current pro-novel fans, I just cannot treat works by those who have that kind of attitude with any respect. I'm happy to say, though, that not everyone came across so negatively. The other two were really great, which in one case was perhaps quite surprising judging from the reactions his work has received. I'm mentioning no names; the riddle is to decide which is which!

I also met a great bunch of Imperials. I was dressed up as an Imperial Commander at the time, happily thinking that I was at the top of the hierarchy, when suddenly a Grand Admiral, an Admiral and a Vice-Admiral came cruising past. Yikes! I jumped up, sprang to attention, and my bloomin' belt goes SPROING, and flips apart! I was hideously embarrassed (yes, it's time to go on a diet, Louise!). I was given a very large number of demerits by the G.A., who, luckily, was in a good mood ...

Well, following on from my babbling over *Babylon 5* in my last LoC, I'd just like to quote a line from U2: "I still haven't found what I'm looking for". I've read two of the novels, and they make Timothy Zahn, *et al*, seem like contenders for the Booker prize in comparison. To say I was disappointed was an understatement. I was really looking forward to reading *Voices* and it just seemed to be presented in such a flippant and offhand style! It just didn't suit B5. Why on earth can't people try treating media SF with at least a little respect? So much effort goes into doing the original works, yet the novels are just churned out like so much bantha fodder!

Jacqueline Taero: Wow! What a stream of problems and Interesting Points you covered last time! I think you presented enough intellectual fodder for a year's mental rumination in that one LoC! Pardon me for not commenting on any of it — there was so much that one doesn't really know where to start! I especially liked your comments re the fact that everyone seems to wash their hands of Luke on Hoth! With comrades like that, who needs enemies, huh?

A. G. Steyn: I think the reason why SW has worked so well as late twentieth-century myth is precisely because Lucas dabbled into all sorts of bits and bobs from history, literature, myth etc., swished them around a bit and presented them in this entirely new way. It was novel enough to appear unconventional, while at the same time remaining familiar enough to give the audience a firm reference point. One thing that struck me about the pro-authors at Worldcon was their apparent ignorance of this fact. They spent one panel arguing how the next films should be constructed, while at the same time completely disregarding the origins of the first Trilogy! I personally feel that the two should be indivisible — I think the next

films won't work if Lucas doesn't use this same sense of historical and mythical eclecticism to address new problems, like the fall of the Hero into Darkness, etc. If, however, he does, then the result could and should be spectacular. We shall see...

Tim Blaes: Following the comments of your last LoC, I have to admit that I would love to get lots and lots of cheaper copies run off in the U.S. but unfortunately the couple of hundred dollars or whatever required would be far too great a chunk of *my* take-home pay! I have come to the conclusion that you guys have got it made when it comes to paper and printing costs, because I really can't get production costs any lower without buying myself photocopier. And the initial cost of that makes it quite prohibitive. As it is, I would have thought it better to get a 'zine sent via snail-mail than not sent at all... What I can't really understand, though, is how all the copies of *Bad Feeling* were swept up in moments at MediaWest this year for exactly the same price as I sell them from here! I would have liked to offer a discount for the con, but they had to be sent airmail just the same in order to arrive in time. However, despite this rumored interest, I've really had very few inquiries about it. This does strike me as odd, as it only takes five days or so for a letter to cross the Atlantic, and what could be easier than just writing out a U.S. cheque in dollars? Things have been so slow that I did consider not producing any more 'zines — I can cover the costs on my novels quite easily (yes, *The Ormand Factor* actually supports *Bad Feeling* — weird, or what?), but when you're not getting much back to help you pay for contributors' copies, then it does make you wonder if it's really worth it. 'Zine production does get addictive, though... However, the comparative apathy has had its advantages. At one point I was running a loss of about four dollars per 'zine thanks to bank charges, so maybe it was good that no-one was interested! There is one problem which I am sensitive to, though, and that is the fact that I cannot promise to have cheques cashed immediately, as they have to be signed over to someone else, etc.

(And at this point, may I sing the praises of the great, the wonderful, the unique **Debbie Kittle**, who has saved *Bad Feeling* from an ignominious end, with her generous help with financial transactions. Thanks to her, costs can happily be kept down. If she hadn't stepped in, then I would have had to charge an extra eight dollars per transaction to cover monetary exchange, and that really would have been the end... Thou art the Patron Saint of Scottish 'Zine production, Debs!)

Marlene Karkoska: Hi there! Your name is now indelibly inscribed on my memory, you'll be pleased to hear! I just read through my last edition of SE, and there you were! Wow! I thought, I know that name! About

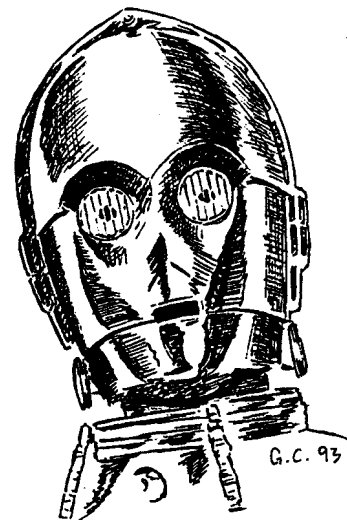
time, I hear you mutter... All I can say is grovel, grovel, grovel. *Please forgive me!!!!* And welcome to SE, too!

Amanda Palumbo: Just call me the Twisted Sister of the Unholy Spandex, Amanda! I'm now saving up for a beautiful, beautiful racing bike, so I can break my neck/ graze my extremities (!) and generally get my kicks out of a "thoroughbred" two-wheeled stallion that does not require feeding, mucking-out, vet's bills, etc. Next week I hope to join a cycling club, which could be interesting. "Are there any girls?" I asked. To be told, "Well, there's whatsername. And there's you. That makes two, doesn't it?" Ulp! I have a Bad Feeling About this!! Actually the ultimate rejection for poor Squire occurred when I took one of his grooming brushes and used it for cleaning my bicycle's tyres! To say I'm neglecting him is not strictly true — I'm going to be wading through a muddy field in the dark tonight out looking for my monstrous horse, because it's p***ing it down with rain right now. If that's not true love, I don't know what is.

Donna Frayser: Ah, you're right. Your name is spelled funny. I only just noticed the "y". I've not been very good with names the past month or so. Ask Marlene... I was checking out an old map of Scotland yesterday, and looking for the Fraser lands. They're very much to the northeast, aren't they? Around Caithness. Down here, we're in Cunningham and Houston territory, and lying just to the south of Campbell country. And thanks for your help in the "Hawkes-Hunt!"

Now it's "where are you" time — **Fiorenzo, Judy, and Veronica**, come back! We miss you!!! (Forget the thesis, Veronica — get your priorities right, would you?)

I'm sorry for the brevity of this letter — real life is calling. I'm supposed to have had my thesis finished by, um, today, actually. It hasn't happened. Oh, well. Have a good Christmas, everyone!



A Terrific Surprise

Lisa Cowan
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October 2, 1995

The manila envelope arrived in the mail, send by Sue Depping. I opened it and took out, an award. An award! For my "Han's Asteroid" filk song. Wow, what a terrific surprise! I had no idea the song was even nominated for a STAR aWARD! I would like to thank momma and Elvis ... (oops, too much *Pinky and the Brain*). No really, I would like to thank all of you SE readers who liked by "little ditty" enough to vote for it. I really appreciate the award. And I was really surprised!

I originally wrote the song way back in 1982 at 3:00 in the morning (when else are filks written?). It was popular at conventions and parties. When the fanzine *On a Clear Day You Can See Dagobah* wanted filks, I dusted "Han" off and rewrote parts of it and sent it off. The award it earned was a nice little unexpected bonus! Ain't the Force (and all you great SW fans) grand?

I enjoy each issue of SE. I wish I had more free time to LoC more often. My husband, Bob, and I own a small manufacturing company that makes heating products, mainly outdoor patio heaters that mostly sell to restaurants, resorts, hotels, and the like. Hollywood loves them and uses them both behind the scenes and sometimes in front of the camera. The big party scene in the movie *The Player* hosts over a dozen of our SUNGLO heaters. I'd love it if our somewhat spacey-looking heaters made it into the new SW films. Both Lucas and Coppola own our heaters, so they are familiar with them. Anyway, the company keeps us far too busy, but hey, it pays the bills.

One of the bills we pay is "feed and board" for our horses. Just since July, we are a two-horse family with the new addition of Amber Lace, a 12-year-old Paint mare. She is a lovely, easy-going horse and she belongs to Bob. My own "kid" is my 29-year-old Arabian, Prince Allahsaun. We've been a team since 1972! For the non-horse crowd here, yes, 29 is old for a horse. Because "Ali" has had the best TLC I can give, he is still fit and eager to hit the trails any time. He can outwalk Amber who is a lot bigger with a longer stride. I know this is not SW, but I know several of you are also horse folk, so I wanted to share the news with you.

Have any of you seen any of the actual new Kenner SW figures in the stores yet? I have only seen the color photos of them in various magazine articles. Yuck! *Why* did they make "our heroes" into mega-muscle men like Arnold or

Stallone? And how about that bosom on Princess Leia! I mean, George Lucas made poor Carrie Fisher tape down her not overly-endowed bustline for SW, and here is her action figure looking like a mini Barbie doll! One of the things I liked about Luke, Han and Leia was that they looked so much like average folk, and not super heroes with capes and tights. We could identify with our heroes, not just admire them (or their pecs or boobs) from afar. I hope this "biffing up" of the action figures is not a dark foreshadowing of what we will see in the new SW films! What do the rest of you think of these new action figures?

Factual Errors

Liz Sharpe
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October 9, 1995

First and most wonderfully, congratulations, Judith Yuenger, on the arrival of your grand-twins! Best wishes for the continued good health and rapid progress of all concerned.

Secondly, commiseration to Cheree on various recent setbacks. On the work front, well, maybe this will be a golden opportunity for you to regroup and reposition yourself, and find some new and exciting field where your hard-won skills will be properly appreciated. On the personal front, it sounds like you're in expert and knowledgeable hands. Use this chance to grab a little well-deserved R&R, huh? You're due for some time off. ((*Ed: I'm facing a little minor surgery on Oct. 26 and will be off work for a couple of weeks recuperating.*))

This LOC is latelatate, and I promised to be brief, ergo:

Sue Zahn: I'm sure it was merely post-MWC blues that made your comments regarding West End Games/Carolyn Golledge sound so (IMO) ... ingracious.

The tone of Sue's remarks is Sue's affair, though I am puzzled by whatever impulse it was that led her to take her bow in public, instead of in a private letter to Carolyn (which would probably have been more appropriate). But, because Sue did choose the open forum of SE's pages, I would like to clear up some factual errors she made, to prevent further misunderstandings.

At the time Sue wrote, she did not have in her possession a copy of the actual West End Games submissions guidelines. Her comments in the last issue of SE on the contents of the guidelines were not, therefore (in the strict academic sense) based on first hand knowledge. That may explain the inaccuracy of some of her statements.

I did obtain a copy of the guidelines. And, contrary to Sue's words, "I mean, what a way to kill creativity. I don't want to write color-by-number stories," would-be contributors will find that the West End Guidelines require a daunting level of complete and fundamental originality. For instance, authors are not allowed to use (except in rare instances, and only by special permission) any of the canonical characters, nor the situations actually shown in the movies. You must invent totally new, independent characters and situations, within very wide boundaries. Apart from the usual requirements about grammar, usage, and appropriate style for this particular publication, the only restrictions appear to exist for the purpose of making sure contributions remain distinctly SW-flavored SF (and not indistinguishable general science fiction); that submissions are of a manageable length; and that reasonable space is allotted for a suitable work-up for role-playing statistics (the *Journal* is primarily directed at role-players, after all). This hardly constitutes "color by numbers." That is a category I would be more inclined to place Sue Z's own work in. (With absolutely no intention whatsoever of denigrating Sue's work — there's plenty of room for her type of material; fandom is the true home for promising young journeyman writers of Sue's caliber who are still in the process of honing their skills.) Sue herself, in her letter, explicitly characterizes her own work as "filling a gap," so her own words support this view. IMO, Sue's characterization does not do justice to the actual standards of West End Games. But (since she's apparently just going by word-of-mouth description) maybe that really is what it sounded like to her and she felt compelled to pass her version along.

West End's payment for a first submission (if a story does get accepted) is \$400, not \$600. This could be viewed as a mercenary incentive, I suppose. But I've done a little freelance writing myself, and frankly, that's a low price. (Even \$600 ain't much.) At that rate of payment, the writer's in it for the thrill (seeing your name in print on a shelf — outside a convention!), or else perhaps as a step along the way to assembling a bona fide professional CV. Or maybe that's just the kind of fiction your personal creative daemon drives you to produce, and you happen to have found a market for what you'd be doing anyway. There is no reason for anyone to imply negative things about such motives. Writing which happens to result in a paycheck composed of dollars is in no way intrinsically more crass than writing to elicit the intense emotional excitement of "egoboo," or in order to obtain free zines, both of which are (also) perfectly acceptable reasons for going through a creative workout.

Carolyn Gollidge did not convey West End information to "everyone in fandom" as Sue mistakenly asserts. Far from being treated like everybody else (hardly

a slight, even if it were true), Sue was being offered a chance to avail herself of a rather special opportunity: the advantage of an introduction to a publisher by a person whose work is already known to, and approved of, by the publisher. (Though to be fair, Carolyn herself was first to point out that this introduction was *absolutely no guarantee* of success with West End, by the way.) I don't know all of the people to whom Carolyn made this offer (which was immensely generous — doing so potentially puts Carolyn's own reputation/credibility with her editor on the line). But I do know that it's a group in which it's an accolade to have been included. Undeniably, Sue has the right to turn down such an opportunity if it's not her cup of tea (for whatever reason). Maybe she simply didn't realize how much it sounded as though she was saying that them there grapes (which many other people value very highly, and consider rewarding to toil after) are too sour for anybody in their proper mind to try for.

Finally, while Sue herself made clear her disinterest in reading or writing stories (however well-crafted) which do not involve the SW "canon" characters, some of us do strive intentionally for diversity. Personally, although I enjoy SW very much, I am firmly convinced that never seeking to absorb or create material of a broader scope is a quick route to becoming a bored (and possibly even boring) individual.

In answer to Sue's somewhat gusty demand, "Which would *you* rather I write?" well... Personally, I prefer authors who have the courage to follow their own muse: the readers' opinion about subject matter, or the publications a writer chooses to appear in, should not govern artistic decisions. A writer should write whatever gives her/him satisfaction, to the very best of his/her abilities. As a reader, I know that I am excited when I encounter *good writing*, almost exclusive of topic. It's the quality of the craft itself that holds my attention and makes all the difference. (Or I wouldn't have a collection of wonderful old Henry Manney columns about automotive matters from *Road & Track* magazine cluttering up my files ... autos being, with this one exception, a dead bore to yours truly, with due respect to any car buffs reading this.)

Speaking of writerly skills — it is very easy to miscommunicate emotional overtones in cold black and white, as many a newcomer to letterzines or e-mail has discovered.

Perhaps Sue did not intend to come across as such a, um, er, ah, well, candidly (always merely IMO), a sourpuss, on the subject of writing for West End Games. However (if that is the case) purely as a matter of technical accomplishment, perhaps she'll re-evaluate her success (in light of this feedback) in getting her ideas across the way she intends to on paper. As an exercise in expressing polite regret, the part of her last letter dealing with Carolyn and

West End Games did not succeed at all well.

IMO.

If Sue Z. did *not* mean what (IMO) her letter appears to say with great clarity, I do apologize. Most sincerely.

AHEM

We will return to our usual programming at the next regularly-scheduled broadcast. 'Til then, take care everybody, and watch this space!

Star Wars Collector's Day

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September 16, 1995

Hello, everyone.

On July 30th, we had a one-day SW con called The Star Wars Collector's Day. It was held in Cheshunt, near London. It was a good venue, big hall and other rooms. There was a video room where they were showing various SW clips including the THX show reel. I don't know if it was a THX sound system but it was very powerful. In another room there was a display of rare and unusual toys including the R2 cookie jar, the speeder bike pedal car, etc. Plus a recreation of the Emperor's arrival on the Death Star with hundreds of Imperial action figures.

There was a dealer's room. I just don't bother trying to buy the old stuff. I just look at the prices on items I already have. One item which seems to be very valuable is exercise books, about £15, some of them, which is a lot for what they are.

The guests were Caroline Blakiston, Bruce Boa, Jeremy Bulloch, Kenny Baker, Warwick Davis, and Dermot Crowley. They did a Q&A session from 12-2 p.m. Caroline still looks and sounds just like Mon Mothma: very regal! She said that her character's name sounded like Moon-Mother, and that much of her dialogue was changed on the day of shooting. Warwick Davis was funny. He said that when he heard the movie was called *Blue Harvest*, he thought it was a farmer's porno movie. I asked Jeremy how he came to play the Imperial officer in TESB and he said it was an accident. The guy who was meant to play him hadn't turned up so they asked Jeremy to try on the uniform. It fit so he played it instead. They were all asked to give their opinion of Lucas. The general opinion was that he's intelligent, polite but very private. Bruce Boa said he never met Lucas.

Caroline said she had to do some looping after the shoot and Lucas was supervising the session. Apparently

he asked her if she could try and sound a little less English!

Kenny Baker talked about Koo Stark playing Camie, but I don't think many of the audience believed him. It is true, though.

The subject of action figures came up. Caroline was unaware that she's not an action figure. She asked if there was any money in it. Jeremy said "no."

But the big event of the day was my Biggs petition. Yes, I organized a petition to get Lucas to reconsider restoring Biggs into the SW Special Edition. "Bring Back Biggs!" Unfortunately, I didn't have a lot of time to take it around because I was helping out with the con as well, but everyone I approached was eager to sign. A lot of people were under the impression that Biggs was already being restored. I got around 150 signatures.

I know I've said this before but if you want to see Biggs restored then write to Lucas. All the letters are read, I can assure you of that. It'll only cost you the price of a stamp. What have you got to lose?

From about 3-6 p.m., the guests signed autographs at £2 each. The money went to charity. I sat with Kenny Baker while he signed. He draws each signature very carefully.

It was a great day. I got to meet and talk to lots of fans. I also got to find out the answer to a question I've wondered about for many years: did Rieekan have a death scene? It's always seemed odd to me the way Leia takes charge and Rieekan is nowhere to be seen. So I asked Bruce Boa. He said he thought it was strange, too, but there was no death scene shot at the time.

The only disappointing part was that as soon as they'd gotten their autographs, most fans left, even though there was a fancy dress and disco planned for the evening.

I've just read the latest *Star Wars Insider*. Some very interesting stuff. Rick McCallum says that Biggs isn't being restored. At first I thought this was very bad news but at least it clarifies the situation. Now all the readers know that Biggs isn't going back in. Hopefully, a lot of them will write in. Also, Lucas reveals the timeline and ages Anakin and Ben in the first trilogy. This makes much more sense than the ages given in the *Guide to the SW Universe*.

The Ormand Factor, Vol. 2 is now available but I must inform you that Threepio isn't in any of the illos. I did try and convince Louise to move the focus of the story away from Wedge and Luke to Threepio's point of view, but she wouldn't have it.

I think Rick McCallum is a good producer but when it comes to SW, I think there's only one guy who should be producing them: Gary Kurtz. He never seems to get mentioned in the *Insider* or *Galaxy* magazines. That guy's contributions can never be overestimated.

Films: *Batman Forever*, very slick, flashy and colorful but boring. Tommy Lee Jones gives one of the laziest

performances ever. Kilmer looked good as Batman but didn't know what to do with Bruce Wayne.

Waterworld, quite good. Great action scenes. Some very funny moments, too. It does owe a lot to the Mad Max films, though.

Casper — I really enjoyed this. Christina Ricci is very good and the ghost animation is excellent.

Carrie Fisher just did a 2 part documentary about life in Hollywood called "Carrie on Hollywood" for the BBC. The first part concentrated on the problems of maintaining relationships amongst show business people. The second part looked at parents who push their kids into show biz. She spoke to George Lucas at one point about his three adopted children, but he didn't say anything very interesting.

Jacqueline Taero: I've always been fascinated by the Arthurian legend. After seeing TESB in 1980, then *Excalibur* in 1982, I really felt that Lucas had borrowed a lot from Arthur. I figured Luke was Arthur, Han was Lancelot, and Leia was Guinivere. Then Leia turned out to be Luke's sister so that spoiled that theory. I still think Lucas has used elements from Arthur. He's just changed them about a bit.

Mary Jo: I received *Blue Harvest* #6. It's excellent, not just the articles but the layout and graphics, too.

Marti Schuller: Re Palpatine, I must admit I was surprised when I first saw TESB to learn that the Emperor was a Force user. From SW, I'd assumed that Vader was the only one in the Empire who used the Force. I base this on what Motti says to Vader, mocking the Force and Tarkin's observations about the Jedi being extinct.

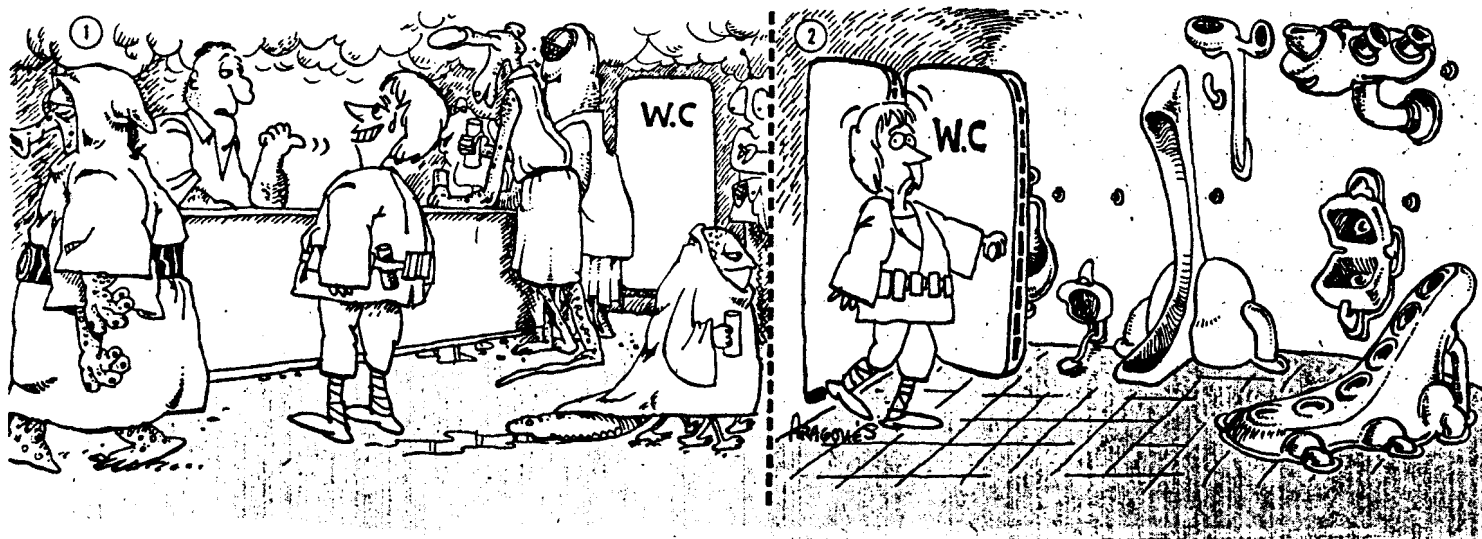
Barbara Anderson: Hate to spoil your day but the full size *Millennium Falcon* was not preserved. Bits of it were sold off years ago.

Matthew Whitney: This is how I see it: When Lucas made ANH, he had not decided that Luke and Leia were twins. I'm not even sure that he'd decided they were related. So it was okay for Darth to torture her and not sense anything. But once Leia is established as his daughter then the torture scene becomes highly questionable. I think that Lucas decided the paternal and sibling relationships when he came to write TESB. Which makes me wonder why he allowed Brian Daley to write such a graphic torture scene for the radio serial. In the film, we don't see the torture. Lucas could've exploited this and implied later that Vader had been unable to go through with it due to confused emotions. Logically, I think Vader would've sensed her Force ability and/or the biological link but would've been unable to assimilate the information.

Louise Turner: Well, thank you very much! You've revealed my secret shame. (Well, one of them anyway.) Those Americans don't know that I have a funny accent. They probably assumed that I speak like John Steed until you let the cat out of the bag. Susan Tully in the Human League? Does "Dirty Den" know?

Finally, can I ask just what all that Church of Ford, Cathedral of Luke (?) thing was all about? Was there a Synagogue of Leia? (*Ed: I'll let someone else handle this one — I don't have the strength!*)

That'll do for now...



A TREMOR IN THE FORCE 9

Chewbacca Goes Shopping by Z. P. Florian. The fair on Kashyyk always brought merchants and gypsies selling their various wares. This time, for some reason, the small naked human boy being abused by his gypsy "father" aroused Chewbacca's interest and he stepped in to alter the situation.

The Planting by MJ Mink. It is Planting Time on Tatooine and Luke must undergo an important ritual to insure harvest. Can he supply the all-important Fertilizer that will make the seed grow?

Ashes by Veronica Wilson, art by Z. P. Florian. You will *never* forget *this* Cinderella story about a Darkside witch and the Prince Charming she seduces!

A.W.O.L. by Louise Turner, art by Gerald Crotty. Luke has disappeared following the evacuation from Hoth. Was his ship destroyed in the mad scramble off the planet or — even more unthinkable — has he deserted? Wedge Antilles can't believe either one and he's sure that Luke will return. But meantime he has been thrust into the role of Red Leader.

Career Choice by Pat Nussman. Han and Leia have come to the realization that any children they have will be pawns of the New Republic and Luke's New Jedi Order. Together they reach a painful decision.

Falling by MJ Mink, art by Nancy Stasulis. Luke has been captured by Vader who undertakes his son's education regarding the Jedi and the Dark Side of the Force. The longer he listens, the more sense Vader begins to make and Luke realizes that his much-feared father has a lot more knowledge to impart than Obi-Wan or Yoda ever would have told him. Can he reach a balance without succumbing to evil?

The House in the Woods by Marti Schuller. Luke is on a much needed vacation on a pastoral planet and finds great peace in a small village. But there is a house in the woods shunned by the villagers and from it he senses pain and sadness. Unable to keep away, he finds a lonely young woman in need of love and the healing spirit of a gentle Jedi.

Luke-a-Palooza by Mary Jo Fox. The Jedi Academy has this cash flow problem, see, and Luke thinks he's found a way to raise capital. First you get all these great bands together, then you find an empty field...

The Last of the Jedi by Z. P. Florian, art by Laura Virgil. What would have happened if Kenobi hadn't been killed on the Death Star and had been able to continue Luke's training as a Jedi? What sort of Jedi Knight would Luke have become?

Time by MJ Mink. The Force was growing stronger in Luke but there was one aspect he hadn't expected — the ability to feel the pain and deaths of every pilot, either Imperial or Rebel, that was killed around him in battle. Could he learn to control this or would he be doomed to suffer this unexpectedly personal side of war forever?

Shifting Sands by Veronica Wilson. Vader has seen so much death and destruction that even he was beginning to crumble under its weight. Palpatine couldn't afford to lose his most valuable servant. Could he pull the Dark Lord back from the precipice of madness before it was too late?

On the Side of Light by Martie (Benedict) O'Brien, art by Dani. Optyl was not a nice place, a planet whose rotation caused one side to always face its sun, the other side to always face away. Life was only possible in a narrow strip between the two extremes. And now a religious war seemed ready to break out there as well. So, why had Han Solo accepted a consignment to haul a load of religious artifacts in to one of the warring sides while the other was fanatically determined to stop him? Well, being destitute had a way of making a man do some pretty desperate things to stay alive...

Much much more! This issue also features material by Donna Frayser, John Fredericks, Rich Gawel, Yvette Ghilan, Jason Grant, Debbie Kittle, Tammy Olsen, Jacqueline Taero, and many more. Color cover by Nancy Stasulis. Back cover by Gerald Crotty. Additional art by Wanda Lybarger, Z. P. Florian, Laura Virgil, Melea Fisher, Donna Frayser, John Fredericks, and more. Coming for MediaWest*Con 16 in May 1996. This promises to be another big issue! Send SASE for notification when ready to: Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.



CURRENTLY IN PORT

ALLIANCE AND EMPIRE #2 is now available. 1994 Fan Q Winner for Best SW zine. SASE for more information to Kathryn Agel, 9-11 Ayres Court, Bayonne, NJ 07002-3510.

ALLIANCE AND EMPIRE #1. 1993 Fan Q Winner for Best SW Zine. Includes stories by Schuller, Florian, Nowakowska, Campbell, Webster, Brin, Kirka, Kittle, Graham, Golledge, Kesler, Nussman, and Lybarger. Poetry by Taero, Mastoris, Olsen, Wilson. Filks by Olsen, Kittle. Art by Guttierrez, Camp, Humphrey, Churko, Cargill, Florian, Thomas, and Lybarger. Cover by Thomas. Laser printed, photocopied, 250 pp., GBC bound. \$24.00 priority mail (insured), \$28.00 to Canada, \$31.00 UK, small parcel rate. Make checks payable to Kathryn Agel, 9-11 Ayres Court, Bayonne, NJ 07002-3510.

A TREMOR IN THE FORCE #8. Featuring the return of Martie Benedict, back after an absence of over 5 years! Also material by Anson, Campbell, Cargill, Ghilan, Golledge, Hines-Stroede, Jones, Mayers, Schuller, Taero, Turner, Wilson, and more of your favorite writers. Art by Churko, Crotty, Florian, Lybarger, Guttierrez, Stasulis, and more! Includes several 1994 Star Award winners — Best Cover Art, Best Illo Artist, Best Cartoons, Best Filk, Best Vignette, Best Short Story, many others. Also Fan Q winner for Best SW story — "Mercy Mission". \$28.00 priority mail, \$35.00 overseas airmail. Checks payable to Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

A TREMOR IN THE FORCE #7. 1993 Star Award Winner for Best SW Zine. The Vader Issue! Contains many other Star Award winners and runners-up — best cover artists,

best illo artists, best poem, best cartoons, best medium and long stories. More! "Designated Hitter" by Carol Hines-Stroede, illoed by Nancy Stasulis. A new chapter of Carol's Darth Vader/Alan Patronis series. Also stories by Campbell, Cargill, Florian, Ghilan, Golledge, Lybarger, Sapiento, Schuller, Treleaven, Wilson, and others. Poetry by Agel, Ghilan, Moore, Taero, and others. Color cover by Nancy Stasulis, color bacover by Dianne Smith. Interior art by Churko, Crotty, Florian, Guttierrez, Lybarger, Stasulis, and others. Over 300 pp. \$28.00 priority mail; \$35.00 overseas airmail. Checks or money orders payable to Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043. Less than a dozen copies left!

BLUE HARVEST. Episode Seven. Part two of everything you ever wanted to know about Wedge/Denis Lawson, part two of the Marvel archives, the Donny and Marie SW spoof, what is it with Luke, reviews, and more. \$4.00 by U.S. First Class Mail, \$6.00 overseas. Issues 3-6 still available. Please make checks or money orders out to Mary Jo Fox, P. O. Box 215, Vienna, VA 22181. (Please add .75 if ordering two or more zines.)

BRIGHT CENTER OF THE UNIVERSE #5. The one that broke tradition. The Falcon is on the back, due to the beauty on the cover. The Editor did not want to spoil it with printing so look on the back for our usual Falcon. In mean time enjoy the color cover art by Dianne Smith, the 296 pages of stories and art by Golledge, Florian, Frayser, Fox, Steyn, Cole, Berger, Turner, Jeffords & others. 18 stories. Poems, Filks & cartoons, then add Locs and ads. A Feast for \$25.00 plus \$3.75 postage, and handling. Send checks or Money orders to Ming Wathne 437 Via Roma, Santa Barbara CA 93110.

FIELD STUDIES #3. All Indiana Jones zine back with a new, action-packed issue. Stories by Cargill, Florian, Sleeman, Virgil, Webster and Weddell. Color cover by Wanda Lybarger. Interior art by Lybarger, Dani, Crotty, Martynn, Florian, and others. Available in January, 1994. \$15.00 priority mail, \$20.00 overseas airmail. Please make checks payable to Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043. Only a few copies left!

I DON'T CARE WHAT YOU SMELL! Now available. We are basically a comedy/light hearted adventure zine (with a name like that what else could we be!!!) but we won't say no to any 'good' story even if it isn't a comedy. Please contact: Judith G. Yuenger, 901 Meadowcrest Road, LaGrange Park, IL 60525-2530 or Marti Schuller, 415 SE Annette, Lee's Summit, MO 64063-3403.

I HAVE A BAD FEELING ABOUT THIS! Issue #1 is now available, with stories by Campbell and Turner, Dutech, Florian, Golledge, Guttierrez, Schuller and others! Plus poems by Wilson, and artwork by Churko, Crotty, Florian, Guttierrez, Pearce, etc. The zine is 160 pages in length, laser-printed, photocopied and comb-bound. Copies are available for \$25 or £15 (price inclusive of mailing) from Louise Turner, 89 St. Andrews Drive, Bridge of Weir, Renfrewshire, Scotland, PA11 3JD, Great Britain. Prices quoted are for US mailing only -- for all other countries please write (including an I.R.C.) for details.

IMPERIUM #4. Stories by Schuller, McCurry, Wilson, others. Art by Florian, Hoyt, Lybarger, Rosenthal, Stasulis. Cover Marla Fair. 118 pp., spiral bound. \$15.00 (\$20.00 overseas). Make checks payable to Kirk Taskila, but send c/o Arwen Rosenbaum, 109 West 85th Street, New York NY 10024-4401.

LAIR OF THE BLUE FALCON. New novel by J. A. Berger. SASE for price and availability to Ming Wathne, 437 Via Roma, Santa Barbara, CA 93110.

REMOTE CONTROL #3. 1993 Star Award winner for Best Multimedia Zine. Includes fiction by Knights (*Rat Patrol*), Gillilan (*Simon & Simon*), Florian (SW), Webster (Indiana Jones), DeVries (*Young Riders*), Lane (*Alien Nation*), Holt and Grigsby (WOTW), McCurry (*Buck Rogers*), Hicks (UNCLE), Paulson (*Real Ghostbusters*), Wilson (*Magnum*), Karmell (*Professionals*), Martin (*Hawaii 5-0*), Wells (*Wild, Wild West*). Poetry by Matoris and Batterby. Illustrations by Florian, Lane, Kirby, Larimer, and Glenn. Laser printed, photocopied, 218 pp., GBC bound. \$22.00 priority mail (insured), \$25.00 to Canada, \$30.00 UK, small parcel rate. Make checks payable to Kathryn Agel, 9-11 Ayres Court, Bayonne, NJ 07002-3510.

RC#1 (Fan Q and Star Awards winner) and #2 (Fan Q winner) are also available for the above prices. SASE for detailed flyer.

SNOWFIRE: Celebrating Princess Leia. Now available... the maiden issue of SW fandom's only general Leia zine, featuring stories, filks, poems, and art by fans from around the world! Lineup includes Fox, Ghilan, Turner, Palumbo, August, Fredericks, and lots of new people! Color cover, spiral bound, approx. 100 pages. \$11.50 U.S., \$12.00 Canada, \$16.00 overseas. Please make checks or money orders payable in U.S. funds only to Mary Jo Fox, P. O. Box 215, Vienna, VA 22181.

STARNODES. A collection of SW stories by Yvette Ghilan. Contents include "Shore Leave," "Destiny's Knell," "Meeting with an Old Man," "One Night on Endor," "Genesis," and "To Catch a Skywalker." Computer printed. Bound in cardboard covered with sturdy adhesive vinyl. Price, including postage (registered airmail): \$25.00. For details, write to: Yvette Ghilan, P.O. Box 1827, 57112 Ramat Gan, Israel.

STAR WARS BIBLIOGRAPHY. Have you ever wondered what MM zine has a SW story that you wanted to read? Have you ever wondered if an author had done further stories? Now there is a place to find that information. The STAR WARS BIBLIOGRAPHY is available in two versions - listings by zines and listings by author. \$6 each or \$10 for both by mail. Please contact: Judith G. Yuenger, 901 Meadowcrest Road, LaGrange Park, IL 60525-1530. [*Purchasers of the SW Bibliography at MWC:* While doing the new updated Author's version, I discovered (much to my dismay) several whopping mistakes. New pages have been printed up and are available free to you if you send me a note requesting them.]

STRAIGHT BLAKE'S #1 (reprint): The long out-of-print heterosexual-adult Blake's 7 zine, first published in 1988, has been completely reformatted and reprinted. SB#1 features delicious adult stories about Avon, Vila and the rest by Liz Sharpe, Pat Nussman, Susan Matthews and more, with a cover by Karen River. \$15 first class mail from Bill Hupe and Peg Kennedy, 916 Lamb Rd., Mason, MI 48854-9445. Age statement required when ordering.

STRAIGHT BLAKE'S #2: B7 fandom's only hetero adult zine is back for a second issue with stories by Liz Sharpe, Ann Wortham and Leah Rosenthal, Aurora, Judith Proctor, Michelle Moyer, Catherine, Liz Vogel, Irish, Kathy Moran, Vanessa Mullen, and Rhapsodie, plus art by Karen River, Leah Rosenthal, Phoenix, Leigh Motooka, and Val Westal. Color cover by Karen River. 100 pp., spiral bound. \$13.50

first class mail from Bill Hupe and Peg Kennedy, 916 Lamb Rd, Mason, MI 48854-9445. Age statement required.

THE FARTHEST FRONTIER #1 includes Classic Trek stories from Baudoin, Graham, Lee, Sodaro, and Smithson; TNG fiction from Ames, Benoit, Chapple, Morris, and a novella by Cottrell; poems and filks by Bloebaum, Goldstein, McMillan and Stone. Cover by Myers, interior art by Hebert, Humpfrey, and Kenealy; cartoons by Miles. Photocopied, GBC bound. \$22.00 priority mail (insured), \$25.00 to Canada, \$29.00 UK, small parcel rate. Make checks payable to Kathryn Agel, 9-11 Ayres Court, Bayonne, NJ 07002-3510.

THE ORMAND FACTOR. Volume One of a two-volume post-ROTJ novel by Louise Turner, illustrated by Gerald Crotty. As recommended by Campbell and Dutech in SE #34! Join Wedge Antilles and Luke Skywalker as they struggle against the remnants of the Imperial forces in a race to discover the truth behind old spacer's rumors of an alien power source in the Outer Rim. For a detailed plot synopsis and costs, please send an SAE/International Reply Coupon to: Louise Turner, 89 St. Andrews Drive, Bridge of Weir, Renfrewshire, Scotland, PA11 3JD, Great Britain. Copies will be 180 pp. in length, laser-printed and photocopied, and spiral bound. Available from December 1993, with Volume 2 to follow early in 1994.

THE ORMAND FACTOR. Volume two is now available. Join Luke Skywalker and Wedge Antilles for the conclusion of Louise Turner's novel, where our intrepid heroes run into the kind of trouble that wouldn't seem out of place in a story by Golledge! With stunning artwork by the one and only Gerald Crotty. With 212 pages of text, xeroxed and spiral-comb bound, Volume Two of *The Ormand Factor* can be yours for \$30.00 including airmail postage. Payment by U.S. cheque is acceptable. For further inquiries, please write (including an International Reply Coupon) to: Louise Turner, 89 St. Andrews Drive, Bridge of Weir, Renfrewshire, Scotland, PA11 3JD, Great Britain. Special rates for surface mail or for bulk orders of more than one zine.

THE RENEGADE AND THE ROGUE. One shot zine by Martha Wells. SASE for information and price to Ming Wathne, 437 Via Roma, Santa Barbara, CA 93110.

VOICES. The collected SW poetry of Yvette Ghilan. 44 poems in the voices of Luke, Leia, Han, Obi-Wan, Darth Vader, the Emperor and "X", Luke and Leia's mother. Computer printed, bound in cardboard covered in sturdy adhesive vinyl. Price, including postage (registered airmail): \$15.00. For details, write to: Yvette Ghilan, P.O.

Box 1827, 57112 Ramat Gan, Israel.

WE GOT ONE! The first issue of our *Real Ghostbusters* zine includes fiction by Paulson, Nickell, Beetem, Dickerson, Morris, Van Fossen, and Riddle. Illustrations by Riddle, Howarth, and Van Fossen. Special art portfolio by Schreiber. Cover by Walsh. Laser printed, photocopied, GBC bound. \$16.00 priority mail (insured), \$18.00 to Canada, \$20.00 UK, small parcel rate. Make checks payable to Kathy Agel, 9-11 Ayres Court, Bayonne, NJ 07002-3510.

WHO'S SCRUFFY LOOKIN'? — dedicated to Han Solo. SASE for information Kathy Agel, 9-11 Ayres Court, Bayonne, NJ 07002-3510.

COMING SOON TO A GALAXY NEAR YOU

A TREMOR IN THE FORCE #9. Material from Martie Benedict-O'Brien, Veronica Wilson, Marti Schuller, Pat Nussman, Z. P. Florian, Mary Jo Fox, Jacqueline Taero, Wanda Lybarger, MJ Mink, Donna Frayser and others. Color covers by Nancy Stasulis and Gerald Crotty. Other art by Wanda Lybarger, Z. P. Florian, Laura Virgil, Melea Fisher, and more. Scheduled publication date: MWC 1996. SASE for info. Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

FROM A CERTAIN POINT OF VIEW #6. Once more into the breach! It's the "family values" issue. I'm looking for some good stories and art dealing with our heroes and their childhoods, children, family relationships (maybe Han & Leia's wedding?), etc. As always, FACPOV prefers upbeat, positive pieces with our heroes as a prominent part, but I'll look at well-written dark drama. I'm shooting for a spring printing, so I'll try to be prompt with revision requests. SASE Carolyn Cooper, Whine Press, P. O. Box 66244, Houston, TX 77266.

I HAVE A BAD FEELING ABOUT THIS (TOO!): Yes, the second "Bad Feeling" is near to completion! With stories by Campbell, DuTech, Florian, Fox, McBride, Schuller, Turner and others. Artwork by Florian, Lundin, Lybarger, and Tidswell, plus filks by Kittle. The followup to the 1994 Star Award winner should run to around 120 pages in length, and will hopefully cost around \$20.00, including airmail postage. For further details of this and other Thin End publications, please send inquiries (plus International Reply Coupon) to: Louise Turner, 89 St. Andrews Drive, Bridge of Weir, Renfrewshire, Scotland PA11 3JD, Great Britain.

IMPERIUM #5 is now open for submissions of fiction, art, poetry and filks. For more information on guidelines and all that, SASE Arwen Rosenbaum, 109 West 85th Street, New York, NY 10024-4401 or via e-mail to ARWENR@AOL.COM.

MARKING TIME. On a grey winter evening in 1994 a handful of brave and crazy (!?) fans thought that the time was right for a Mark Hamill Newsletter. They knew that it would not be easy but nevertheless they decided to put their plan into action... Now in the year 1995 we are looking for devoted and interested fans. This newsletter will concentrate on Mark Hamill and his career before and after SW. The newsletter will be available in both English and German, so contributions in English are welcome. For more information, write to: Marking Time, c/o Tina Lebelt, Fiensburger Str. 6, 19057 Schwerin, Germany. Please enclose a postal coupon and an addressed envelope with your letter.

REMOTE CONTROL #4. Multi-media zine is now open for submissions of fiction, filks, poetry and artwork. Publication date is May 1994. SASE for more information to Kathy Agel, 9-11 Ayres Ct, Bayonne, NJ 07002-3510.

SEE YOU AT RENDEZVOUS is now open for submissions of writing, art, filks, etc. This is most definitely a one-shot zine devoted to that inimitable X-wing pilot, Wedge Antilles, and I'm looking for stories, artwork, ec. focusing on Wedge. I'm looking for a wide variety of stories which celebrate Wedge in all his guises — from stories set in any official or unofficial or alternative universes. Stories should be from G-R rating, with no slash please. For further information, please contact: Louise Turner, 89 St. Andrews Drive, Bridge of Weir, Renfrewshire, Scotland PA11 3JD, Great Britain.

SNOWFIRE #2. Still celebrating Princess Leia! This issue will feature a celebration of her relationship with Han, emphasizing *her* viewpoint. Of course, any and all other kinds of stories, poems, art, filks, etc., about Leia are desired as well! Keep it positive and G to PG-13. Publication is planned for mid-1996. Deadline is 2/1/96. SASE for guidelines to Mary Jo Fox, PO Box 215, Vienna, VA 22181.

STRAIGHT BLAKE'S #3: Now collecting straight adult stories for the third issue. I'm particularly looking for stories featuring Tarrant (missing from SB#2) and longer, plotted stories, as well as the ever-popular PWP. Deadline: February 15, 1996 for a MediaWest 1996 publishing date. For more information or to submit, contact Pat Nussman at 1612 Evergreen St., Sebring, FL 33870 or e-mail

p.nussman@genie.geis.com.

TATOOINE DREAMS. New Luke zine planned for Spring 1994. Needs submissions. Keep it clean, please. For info, SASE Kymm August, 42 Heron St., Long Beach, NY 11561.

THE FARTHEST FRONTIER #4 is now open for submissions of Classic Trek pieces. Issue #5 is now open for submissions of TNG and DS9 material. Action stories as well as relationship pieces are welcome but no slash will be accepted. SASE for more information to Kathryn Agel, 9-11 Ayres Court, Bayonne, NJ 07002-3510.

WE GOT ANOTHER ONE! Now accepting submissions of fiction and artwork for second issue of *Real Ghostbusters* zine. Action-adventure as well as relationship pieces are suitable, but no slash will be accepted. SASE for more information to Kathryn Agel, 9-11 Ayres Court, Bayonne, NJ 07002-3510.

YEARS OF FIELDWORK. Now taking reservations (\$5.00 plus SASE) for this collection of Indiana Jones fiction from the "O.S.S." series by Jeannie Webster and Sally Smith. Anticipated publication date is early winter 1994. SASE for more information to Kathryn Agel, 9-11 Ayres Court, Bayonne, NJ 07002-3510.

OTHER WORLDS

ART PRINTS — Full color prints. Han and Leia (1990 Star Award/Best Cover Art) by Dianne Smith. Luke by Melanie Gutierrez. Vader by Nancy Stasulis, bareback Han by Dianne Smith. Suitable for framing. \$2.50 each. Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

CLEARANCE SALE: Luke & Leia t-shirts. Black ink on yellow shirts. XL only size left. Wolf t-shirt. White ink on black shirts. First come, first serve. \$5.00. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

CORELLIAN ARCHIVES needs donations of out of print zines — all fandoms. For info, SASE Ming Wathne, Corellian Archives, 437 Via Roma, Santa Barbara, CA 93110.

DARK HORSE BACK ISSUES. Need to complete your collection? I might be able to help you out. SASE Mary Jo Fox, PO Box 215, Vienna, VA 22181 for a current list.

FANTASY PRINTS. Art prints from the world of fantasy and fandom now available. B/W and color prints in various sizes. Suitable for framing. Makes great gifts for yourself or friends. Print subjects include: Dragons, fairies, elves;

Robin of Sherwood, SW, B&B, *Prince of Thieves*, ST:TNG. Also offering notebooks, bookmarks, buttons, more. For a free catalog, write to: GLESQUE PRINTS c/o Sarah E. Glasgow, 3166 Ross Avenue, San Jose, CA 95124.

FOR SALE: Library extra copies. Zines and magazines, mostly SW, but some multi and other universes. SASE to Ming Wathne, c/o Fanzine Archives, 437 Via Roma, Santa Barbara, CA 93110.

LOOKING to buy/trade/sell movie/TV photos from SW, *Robin of Sherwood*, *Ladyhawke*, B&B, ST and *X-Files*. Looking to buy/trade copies of articles on SW movies, cast and crew and anything on George Lucas and Mark Hamill. Also looking for articles, books — anything — on *Ladyhawke*. Please contact: Sara E. Glasgow, 3166 Ross Avenue, San Jose, CA 95124.

SOARING WINGS PRESS reprints available on *Bright Center of the Universe* #1, 2, 3 4, plus *Renegade and the Rogue* and *Lair of the Blue Falcon*. Send SASE to Ming Wathne, 437 Via Roma, Santa Barbara, CA 93310 for information.

ZINE SALE! Cleaned out my closet and I now have a large

number of used zines for sale. SW, ST, B7, media, some dating back to the 70's. Titles include *Wookiee Commode*, *Flip of a Coin*, *Facets*, *Twin Suns*, *Warped Space*, *Skywalker*, *Southern Seven*, and more too numerous to name here. Some fairly recent titles, too. Most zines in excellent to mint condition. SASE for list of available zines to Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

ZS9: THE NEXT ZINE SALE. I have over 250 zines from ST, WOW, SW, UNCLE, ST:TNG, EQ, B:G, QL, B7, and other universes! Zines from Australia, Canada, England, New Zealand, and Scotland! Please send a large 2-stamped SASE for list to Marilyn Reichman, 448 Neptune Avenue, Apt. 13H, Brooklyn, NY 11224.

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Nora Mayers
601 Forest Walk Lane #201
Odenton, MD 21113

Susan Zahn
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